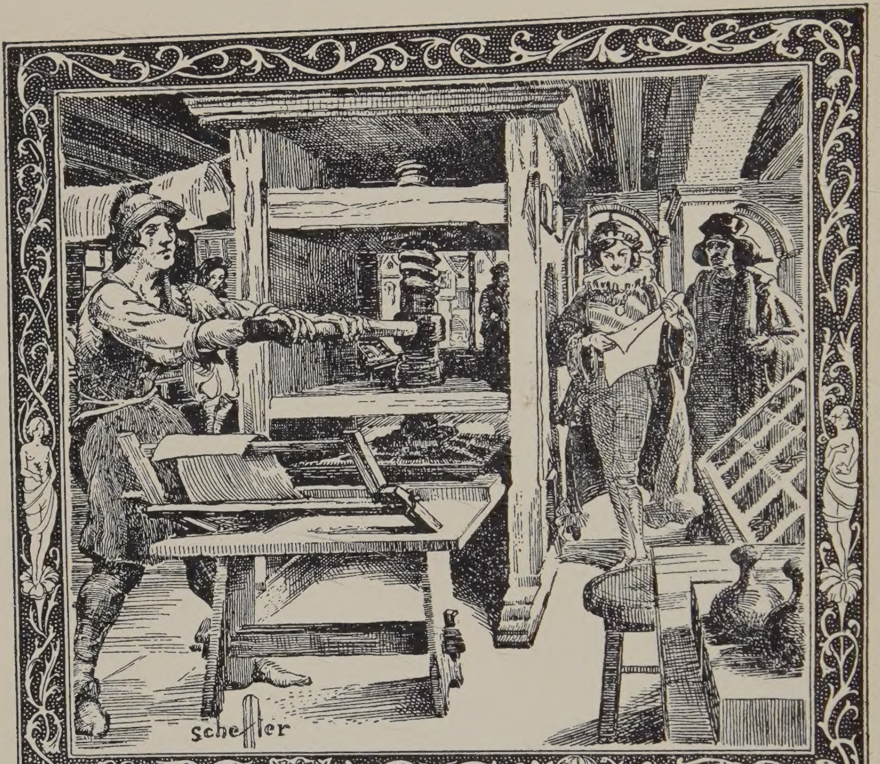
ELEMENTARY ADVERTISING

THE SHAW WAY
SHAW
SCHOOLS
LIMITED
THE SURE WAY

SHAW SCHOOLS LIMITED
TORONTO CANADA



Loe here the form and figure of the presse
Most livelily objected to thine eye,
The worth whereof no tongue can well expresse—
So much it dothe, and workes so readily;
For which let's give unto the Lord all praise,
That thus hath blessed us in these latter daies!

— Peter Dorbell, 1543.

Courtesy The Inland Printer

A SIXTEENTH CENTURY PRINTSHOP

ADVERTISING

GENERAL COURSE

PREPARED BY
AND CONDUCTED UNDER THE PERSONAL DIRECTION OF
GEORGE W. ALLEN

SHAW SCHOOLS LIMITED
TORONTO, CANADA

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Toronto, Canada

ELEMENTARY ADVERTISING

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Directions to Students

ADVERTISING COURSE

Under the heading "Test Paper" is a series of test questions printed on colored paper which are to be fully answered and sent in to our Instruction Department for correction and criticism. You are requested not to answer these questions until you have thoroughly mastered the contents of the lessons on which they are given.

After mastering the contents of the lessons and studying each question thoroughly, write out your answers to all the questions, as far as possible without referring to the subject-matter of the lesson. In fact, we would strongly advise you under no circumstances to refer to the subject of the lesson when once you have set about to write your answers.

You will find it a good plan after you have written out your answers to check over your work in order to detect any errors, then re-write your answers, using pen and ink, and being very careful of your penmanship, spelling, and composition.

Prepare papers for sending in as follows: Leave a margin of one inch at the left edge of the paper. Rule a vertical line for this margin in red ink. Number your questions consecutively in this margin. Leave two lines blank after each solution. Write on one side of the paper only, numbering each page at the top in the right hand corner. Arrange the Heading of the first page of each test paper in the following manner:

1. *Name*.............................. 4. *Subject*..............................

2. *Address*.............................. 5. *Paper No*..............................

.... 6. *Percentage*..............................

3. *Class Letter and Number*.............. 7. *Instructor*..............................

Student must fill in lines 1, 2, 3, 4 and 5.

Instructor will fill in lines 6 and 7.

Send in your answers to lesson 1, when completed, and proceed with the study of lesson 2. Follow the plan with subsequent lessons.

N.B.—The "Examination Questions" at the end of each lesson are for study purposes only and your work on same is NOT to be sent in for checking.

Lesson I.

WHAT IS ADVERTISING?

Advertising, truly, is an art older than history. From out of the distant past there has come to us evidence of its use even by the most primitive people. Its principles have been practiced, no doubt, unconsciously, by many early adventurers in the realm of business, and much has come down through the ages telling us of the different methods adopted by the people of old time to attract the attention of others to some proposition, plan, scheme, product, or business.

Definition of Advertising—Ask one hundred people for a definition of advertising and you will very likely receive about as many different answers. To some, it is simply—telling. To others, it is making known through various channels the commodities one has for sale. To others, it is printed salesmanship. Some believe advertising is simply to make known, but not to sell; whereas others believe it covers both.

The original meaning of the word, we are told, comes from the Latin word—ADVERTERE—to turn toward. Therefore the adoption of any means whereby a passer-by, or any person, would be compelled *to turn toward* some proposition, article, or business, would be called—advertering, or in other words—advertising.

In our modern sense advertising is much more than mere telling, informing, apprising, or making known, some proposition, idea, scheme, plan, product, or service, with the mere object of so announcing. Advertising, in the modern sense at least, is any medium which when applied attracts the attention of others to any proposition, idea, scheme, plan, product, or service, with the object in view of winning over the persons so attracted to the adoption of the thing advertised.

The ultimate purpose of advertising is therefore to sell, or to help sell, but not necessarily for a monetary consideration, any proposition, idea, scheme, plan product, or service.

To sell, according to the dictionary, is to transfer to another, for an equivalent, such things as property, goods, etc. The equivalent, as we said before, need not necessarily be of a monetary nature. It might be for some general benefit the public at large will receive if they adopt some policy, or course of action, but for which the advertiser receives only satisfaction. For example—the Ontario Safety League continually advertise the need of watchfulness and care on the part of the general public. Health bodies advertise sanitation precautions. Public service companies advertise to maintain the goodwill of the people, and to advance the value of their service. Automobile clubs, and State bodies advertise new highways, and are continually erecting road signs directing the motoring public. However, at this juncture, we confine ourselves principally to the definition of advertising as we see it.

An Historical Outline—The student may believe it unnecessary to touch at any length on the history of advertising. He may wonder just wherein any benefit can be obtained from a knowledge of that which is of the past. He may be anxious to begin the study of advertisement writing, and to obtain an understanding of present-day requirements. Be it as it may, the authors believe its history to be a very important part of advertising study. We believe that the student who has a fair grasp of the developments that have taken place throughout history in the art of advertising is in a much better position to produce effective advertisements than one who has no understanding of that which has led up to the present high standards of the art.

It is said that the best lawyers are those who read the most law books. It can be equally true of most successful advertising men. Much of their success can be traced to the application of knowledge that has been obtained from a close study of the written experiences of men who have spent long years in the business of advertising. Successful advertising men are the most analytical business people known, and the very nature of their work makes it imperative that they have a clear grasp of the why and wherefore of all that they are called upon to advertise. Knowing a little of the history of advertising is to them a step in the right direction and having such knowledge assists greatly in avoiding pitfalls into which many of the earlier pioneers fell.

The business of advertising, strictly speaking, and as we have come to understand it, is a development of approximately the past three-quarters of a century. We mention this because it was not until about 1850 A.D. that the advertising business took any definite shape or form, and the advertising agent came into the field. It was also about that time that newspapers began to appear in ever-increasing and larger numbers. Better methods of transportation and national delivery of mail closely followed. In this way opportunities were given advertisers for the development of wider fields of selling and distribution of goods.

The development of advertising can be divided into several periods of growth: (1) The primitive, or the very early historical period. (2) The pre-printing stage between the early historical and the time of the invention of the movable types about 1445 A.D., and that of the printing press about 1450 A.D. (3) The early printing period from 1450 A.D. down to about 1840 or 1850. (4) The advanced period from about 1840 to the beginning of the 20th century. (5) The period of the present time when scientific standards of practice and research methods have been added to the business of advertising.

The Primitive Period—Evidence is procurable that proves that the people of the earliest primitive days practiced the art of what is now known as advertising. While the methods were indeed crude, nevertheless the attempts made were directed towards attracting the attention of others to whatever product these early traders had to barter or exchange.

Evidence is to hand that advertising has been practiced ever since men were capable of grasping and understanding visual signals and displays. Wherever there was something to be bartered in trade, almost as surely some method of attracting the likely buyer or trader was used in the effort.

Almost every museum has on display ample evidence of the attempts made by the people of early days to attract and hold the attention of others. There is a piece of papyrus taken from the ruins of Thebes, in Egypt, and now about five thousand years old, that is in reality an advertisement, for it calls attention to a runaway slave and offers a reward for his capture.

The Pre-printing Stage of Development—Most of the advertising methods used in the days prior to the invention of the printing press took the form of simple announcements and before the general adoption of paper, announcements were written or inscribed on walls of buildings, blocks, or tables of stone. Sometimes streamers and cloth bulletins were used.

In the case of a merchant it was the custom to employ a professional town-crier to call out his wares. In fact these criers were in constant demand in the earlier days of business and until fairly recent times their services were required. The inability to read on the part of the general populace gave prominence to the business of the professional town-crier, and in some respects he could be likened to the present-day radio announcer who gives prominence to wares of certain manufacturers or merchants.

Town-criers were quite numerous in the early seventeenth century in Paris. Hundreds of them were constantly employed telling the people in town and countryside of someone's wares or services. So numerous were these criers that at one time they banded together in an association and had special legislation enacted for their protection and benefit.

Although a town-crier's method of selling was oral, nevertheless it was a form of advertising in that it attracted the attention of others to certain products he or his employer had for sale.

The so-called "sandwich-board" men could be classed as silent town-criers. "Paddy with the ding-dong," the old and familiar scissors grinder of more recent years, with his bell and work kit, may be considered an outdoor advertiser.

The Biblical records also give us evidences of the use of means for making announcements to the people. The handwriting on the wall of Belshazzar's palace was truly a spiritual announcement to that haughty and desecrating Babylonish ruler that he had been weighed in the balances and found wanting; therefore his kingdom had come to an end.

Decrees and special announcements were quite common in the history of the children of Israel. What would appear to be symbols closely resembling our modern trade-marks were also in constant use, especially in Egyptian and early Babylonian history. Many bricks in the walls and palaces of Babylon bear the distinguishing marks of the rulers of that time.

Grecian and Roman history records much of interest in the way the people at large were made acquainted with coming events. Gladiatorial combats would be featured by means of large bulletins strung about the cities. Exhibitions, bazaars, arrival of merchant ships, all were special occasions for the display of bulletins of various kinds. It is said that when the seafaring Carthaginians arrived at their destination with shiploads of merchandise, it was a common practice to build huge fires in order to gather the people together and then show them their wares. Beacon fires were in reality a means of giving warning, or to show mariners the way to the haven.

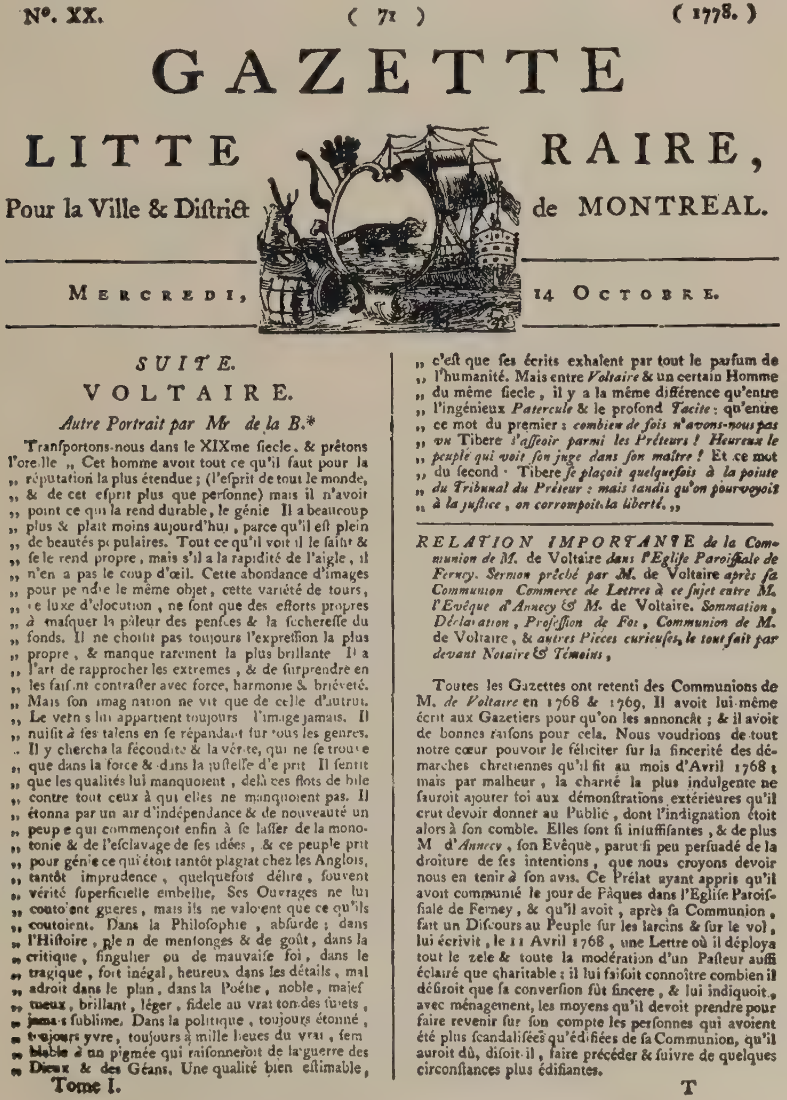
The Early Printing Stage of Development—It was not until the invention of movable types by Johann Gutenberg, of Mainz, about the year 1445, that anything comparable to modern advertising dates. From that time the history of the early printing stage begins, and according to Carl Richard Greer, the Buckeye Cover Man, and author of the Buckeye Book of Direct Advertising, published by the Beckett Paper Company, Hamilton, Ohio, this development was very slow. "More than two hundred years," he states, "elapsed before the first newspaper advertisement was printed." It was an announcement of a book: "The Divine Right of Church Government," and it was published in May, 1647, in a paper called "Perfect Occurrences of Every Daie Journal in Parliament, and Other Moderate Intelligence." Curiously enough, it was in early America that the development and elaboration of newspaper advertising occurred. Apart from mere announcements, books and quack nostrums formed the subject of most early English advertising, and the first commercial commodity that was advertised, so far as is known, was tea. This quaint advertisement appeared in the "Mercurius Politicus" of September, 1658:

> "That excellent and by all Physitians approved China drink, called by the Chineans Tcha, by other nations Tay, alias Tee, is sold at Sultaness Head, a Coffee-house in Sweetings Rents, by the Royal Exchange, London."

Until it became possible to produce announcements of one form or another in a rapid and unlimited form it was impossible to give general or national publicity to the sale of goods. The invention of the printing press brought about the great change, but it was not until 1609 that the first newspaper appeared, which was a small publication printed in Strasbourg. Other newspapers followed in due course, and their use as advertising media began.

Many of the earlier newspapers were content to confine their circulation to very limited areas. It was not until national transportation systems were organized, and with it the national mail delivery service on a large scale, that there could be wide distribution of newspapers, advertising, or products.

The first, in point of time, of all our Canadian publications, is the *Halifax Gazette*, published by John Bushel, in 1752. Shortly afterwards appeared the *Montreal Gazette*, published in 1778. See Fig. 1, which is reproduced by courtesy of the Rolland Paper Co., Limited, Montreal, Que., having appeared in that Company's book "Introduction of Printing into Canada," by Aegidius Fanteux, F.R.C.S., 1929.



Nº. XX. (71) (1778.)

GAZETTE

LITTERAIRE,

Pour la Ville & Diſtrict de MONTREAL.

MERCREDI, 14 OCTOBRE.

SUITE.

VOLTAIRE.

*Autre Portrait par Mr de la B.**

Tranſportons-nous dans le XIXme ſiecle, & prêtons l'oreille ,, Cet homme avoit tout ce qu'il faut pour la réputation la plus étendue ; (l'eſprit de tout le monde, & de cet eſprit plus que perſonne) mais il n'avoit point ce qui la rend durable, le génie. Il a beaucoup plus & plait moins aujourd'hui, parce qu'il eſt plein de beautés populaires. Tout ce qu'il voit il le ſaiſit & ſe le rend propre, mais s'il a la rapidité de l'aigle, il n'en a pas le coup d'œil. Cette abondance d'images pour peindre le même objet, cette variété de tours, ce luxe d'élocution, ne ſont que des efforts propres à maſquer la pâleur des penſées & la ſechereſſe du fonds. Il ne choiſit pas toujours l'expreſſion la plus propre, & manque rarement la plus brillante. Il a l'art de rapprocher les extremes, & de ſurprendre en les faiſant contraſter avec force, harmonie & briéveté. Mais ſon imagination ne vit que de celle d'autrui. Le vers lui appartient toujours, l'image jamais. Il nuiſit à ſes talens en ſe répandant ſur tous les genres. Il y chercha la fécondité & la vérité, qui ne ſe trouve que dans la force & dans la juſteſſe d'eſprit. Il ſentit que les qualités lui manquoient, delà ces flots de bile contre tout ceux à qui elles ne manquoient pas. Il étonna par un air d'indépendance & de nouveauté un peuple qui commençoit enfin à ſe laſſer de la monotonie & de l'eſclavage de ſes idées, & ce peuple prit pour génie ce qui étoit tantôt plagiat chez les Anglois, tantôt imprudence, quelquefois délire, ſouvent vérité ſuperficielle embellie. Ses Ouvrages ne lui coutoient gueres, mais ils ne valoient que ce qu'ils coutoient. Dans la Philoſophie, abſurde ; dans l'Hiſtoire, plein de menſonges & de goût, dans la critique, ſingulier ou de mauvaiſe foi, dans le tragique, fort inégal, heureux dans les détails, mal adroit dans le plan, dans la Poéſie, noble, majeſtueux, brillant, léger, fidele au vrai ton des ſujets, jamais ſublime. Dans la politique, toujours étonné, toujours yvre, toujours à mille lieues du vrai, ſemblable à un pigmée qui raiſonneroit de la guerre des Dieux & des Géans. Une qualité bien eſtimable, c'eſt que ſes écrits exhalent par tout le parfum de l'humanité. Mais entre *Voltaire* & un certain Homme du même ſiecle, il y a la même différence qu'entre l'ingénieux *Patercule* & le profond *Tacite* : qu'entre ce mot du premier : *combien de fois n'avons-nous pas vu* Tibere *s'aſſeoir parmi les Préteurs ! Heureux le peuple qui voit ſon juge dans ſon maître !* Et ce mot du ſecond : Tibere *ſe plaçoit quelquefois à la pointe du Tribunal du Préteur : mais tandis qu'on pourvoyoit à la juſtice, on corrompoit la liberté.* ,,

Tome I.

RELATION IMPORTANTE de la Communion de M. de Voltaire *dans l'Egliſe Paroiſſiale de Ferney. Sermon prêché par M.* de Voltaire *après ſa Communion. Commerce de Lettres à ce ſujet entre M. l'Evêque d'Annecy & M.* de Voltaire. *Sommation, Déclaration, Profeſſion de Foi, Communion de M.* de Voltaire, & *autres Pieces curieuſes, le tout fait par devant Notaire & Témoins,*

Toutes les Gazettes ont retenti des Communions de M. *de Voltaire* en 1768 & 1769. Il avoit lui-même écrit aux Gazetiers pour qu'on les annonçât ; & il avoit de bonnes raiſons pour cela. Nous voudrions de tout notre cœur pouvoir le féliciter ſur la ſincerité des démarches chrétiennes qu'il fit au mois d'Avril 1768 ; mais par malheur, la charité la plus indulgente ne ſauroit ajouter foi aux démonſtrations extérieures qu'il crut devoir donner au Public, dont l'indignation étoit alors à ſon comble. Elles ſont ſi inſuffiſantes, & de plus M. d'*Annecy*, ſon Evêque, parut ſi peu perſuadé de la droiture de ſes intentions, que nous croyons devoir nous en tenir à ſon avis. Ce Prélat ayant appris qu'il avoit communié le jour de Pâques dans l'Egliſe Paroiſſiale de Ferney, & qu'il avoit, après ſa Communion, fait un Diſcours au Peuple ſur les larcins & ſur le vol, lui écrivit, le 11 Avril 1768, une Lettre où il déploya tout le zele & toute la modération d'un Paſteur auſſi éclairé que charitable ; il lui faiſoit connoître combien il déſiroit que ſa converſion fût ſincere, & lui indiquoit, avec ménagement, les moyens qu'il devoit prendre pour faire revenir ſur ſon compte les perſonnes qui avoient été plus ſcandaliſées qu'édifiées de ſa Communion, qu'il auroit dû, diſoit-il, faire précéder & ſuivre de quelques circonſtances plus édifiantes.

T

Courtesy, Rolland Paper Co., Limited.

Figure 1.—A reproduction of the front page of the *Montreal Gazette* as it appeared in the first year of its publication, 1778.

The Advanced Period of Development—The rapid appearance of newspapers and magazines started about 1845 or 1850, and with these came the development of advertising on a much larger scale. The fairly rapid development of the railways and steamboat services on a national and international basis throughout the world, also about this time, greatly aided in the growth of newspaper and magazine circulation. Our educational systems, bringing instruction to the masses, also took more definite form at about this period. Only certain privileged classes in the earlier days appeared to have the benefit of any special training in reading and writing, and until the free school systems for the masses began, only a comparatively few of the world's population could read or write. The ability to read naturally increased the number of newspapers and magazines published, and this together with the vastly increased circulation of the various media gave printed advertising a remarkably enhanced value. These national magazines became, in due course, a powerful step toward introducing products to the people at large.

At about this time advertising agencies began to appear on the scene. In the earlier days these people acted more as agents for advertising space than anything else but it was not until some years later that something akin to the present day advertising agency appeared. Expert counsel on distribution, campaign planning, and helpful advice to clients, was unheard of in 1850. Simply contracting for a newspaper's advertising space, and then letting it out to the highest bidder, was the stock-in-trade of most of the first agents.

By 1860 the number of separate and distinct newspapers and magazines published in Canada and the United States had reached to almost 5,200. The first advertising campaign on a large scale basis did not start until about 1865, and around the same year advertising expenditures began to assume very large proportions.

The Present Day Development of Higher Standards and Practices—Advertising, as a standardized business, did not actually begin until near 1909, or 1910. At that time there was manifested a growing feeling that some form of standardization should be adopted. Something was required that would lift the business onto a higher professional basis, and rid the profession of objectionable and fraudulent advertisers. The need for some regulation governing the character and truthfulness of advertisements began to be felt on a much larger scale.

In this latter-day period the number of advertisers had increased very rapidly, until at the present time there are, it is reported, approximately 15,000 firms carrying on advertising on a more or less national, and in many instances, on an international basis.

Increase in Quantity of Newspapers and Magazines—Publications in the form of newspapers, periodicals, and magazines of general and local circulation, have increased five-fold within the past seventy years. There are now approximately 22,500 such publications in Canada and the United States alone. If all the weekly, monthly and bi-monthly papers, magazines and periodicals, published by institutions, colleges, churches, and like organizations, were summed up and added to the other totals, the list would contain approximately 35,000 names.

Increase in Circulation of Newspapers and Magazines—The circulation of some of our national magazines has also increased at startling rates. The estimated circulation of all the combined standard newspapers and magazines approaches very closely to 120,000,000 copies per issue. Some national magazines are now enjoying circulations of from 2,000,000 to 3,000,000 copies each issue.

Increase in Quantity of Advertising Carried—It requires but a casual review of the advertising pages of present-day newspapers and magazines to gain evidence of the tremendous growth in the amount of advertising carried by all publications. Add to this the volume of other forms of advertising, direct-mail, outdoor and street-car and bus advertising, and the quantity is stupendous. (See Economic Phases).

Improvement in Quality of Advertising Carried—Improvements in the quality of advertising within recent years is quite manifest. Much of this has been brought about through the activities of many of the national and international advertising associations and organizations. (See Lesson V.)

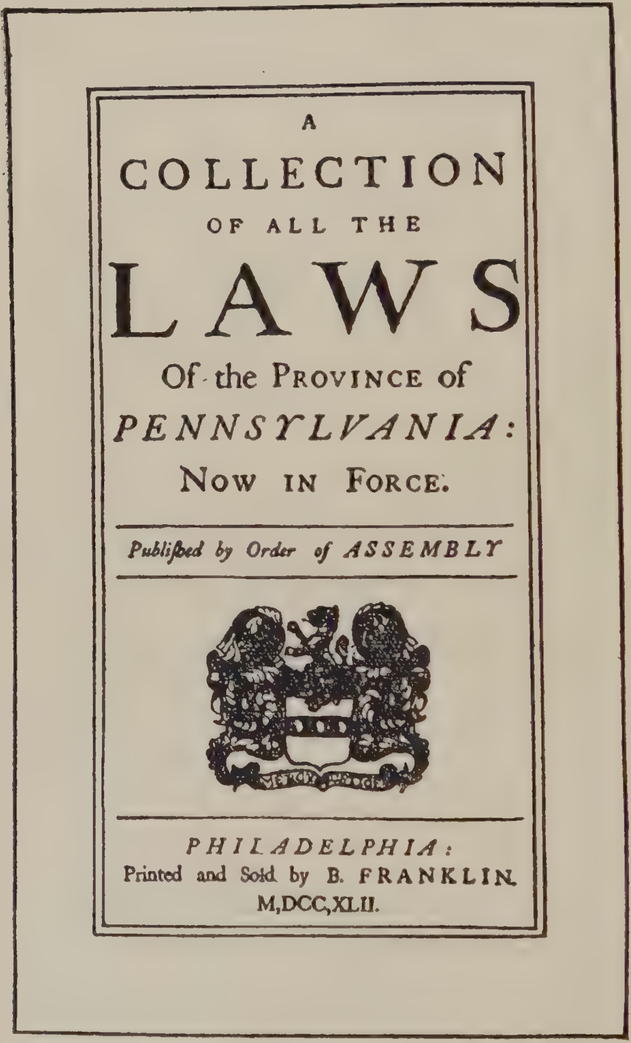
It will be quite proper to state that the present advertising period is one of research. Analytical methods are now being adopted by the profession, for locating weaknesses in advertising plans and campaigns. It is only by the introduction of more scientific practices in the preparation of copy and material that more effective appeals can be presented to the buying public.

Development of the Mail-Order Business and Advertising—The number of mail-order merchants and the use of the mails for transacting business, has grown to stupendous proportions within recent years. It is almost inconceivable the amount of merchandise alone that is ordered by mail. The parcel post and the C.O.D. system, now quite universal throughout all Postal Union countries, have given marked impetus to the mail-order business, and incidentally mail-order advertising. (See Lesson IV.)

There could be practically no national mail-order business without national distribution of newspapers and magazines. The use of the press to awaken the people to the fact that it was possible to purchase goods by mail, was in turn followed by the request for catalogues. The use of the newspapers and magazines to carry mail-order advertising was the starting point in the development of almost every known mail-order house. (See Mail-Order Lesson IV.)

Development of the Trade-Mark—While history records the use of trade-marks by the people of many countries, some thirty or more centuries ago, it remained for the business men of comparatively recent years to give advertised prominence to their significance. Trade-marks have come to be recognized as a means of identifying products of merit.

It is the function of advertising to acquaint the public regarding them. The preference shown by purchasers for trade-marked goods was clearly proven a short while ago when an investigation was made into the question by a large national trade organization. Questionnaires that were used to determine the public attitude towards trade-marked goods, clearly demonstrated the value of such marks when consistently advertised. Of



A
COLLECTION
OF ALL THE
LAWS
Of the PROVINCE of
PENNSYLVANIA:
NOW IN FORCE.

Publiſhed by Order of ASSEMBLY

PHILADELPHIA:
Printed and Sold by B. FRANKLIN.
M,DCC,XLII.

Courtesy Rolland Paper Co., Limited.

Figure 2.—Benjamin Franklin's judgment in the choice of type faces and his taste in typography, as well as his skill in presswork, greatly influenced the trend of printing in North America.

course an article of merchandise that has no merit would not continue in demand for long no matter how much advertising was used in bringing its trade-mark to the attention of the public.

Going Value of Trade-Marks—Very few people realize what tremendous values are placed on nationally-known trade-marks by firms employing such means of identification. It is said that the trade-mark of Mennen's Talcum Powder is estimated to be worth $10,000,000. That of Quaker Oats, $9,000,000. The name "Royal" on the baking powder of that name has been stated to be worth upwards of $8,000,000. The trade-mark "Uneeda," property of the National Biscuit Company, is said to be worth over $6,000,000. "Gold Dust Twins" at over $10,000,000. "Coca-Cola" has been estimated at over $5,000,000. Many more instances of high values on trade-marks could be cited. When trade-marks once become familiar to the public mind, they are seldom forgotten. They become household words, names, or illustrations never to be overlooked or passed by. Trade-marks give quick identification to products of merit and the function of advertising, as already stated, is to acquaint the public about them.

An Interesting Epitaph—In concluding this lesson on the history and development of advertising, it will be of interest to the student to learn that one of the most extraordinary advertisements in existence is one inscribed on a tombstone in the country churchyard in Surrey, England. This epitaph is as follows:—

SACRED

To the Memory of

NATHANIEL GODBOLD, ESQ.,

Inventor and Proprietor

of that excellent

Medicine

THE VEGETABLE BALSAM

for the cure of

Consumptions and Asthmas

He Departed This Life

The 17th Day of Decr., 1799,

Aged 67 Years.

Hic Cineres, Ubique Fama.[1]

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[1] Our appreciation is extended to the Publishers of the Encyclopaedia Britannica, 11th Edition, for the epitaph mentioned, and for some of the thoughts expressed, covering the Historical phases of Advertising.

EXAMINATION QUESTIONS

Lesson No. I.

1. Give a definition of advertising in not over 50 words.
2. Into how many periods, or stages, can the historical phases of advertising be divided?
3. Name them.
4. Why could there not be wide distribution of goods and merchandise before the third period of advertising development?
5. Why were higher standards of practice necessary in the advertising profession?
6. What made possible the introduction of national newspapers and magazines?
7. What made the mail-order business possible?
8. Of what value is a trade-mark?
9. What firms own the following trade-marks: "Gargoyle," "Mazda," "Bon Ami," "Aspirin," "Zam-Buk," "Salada," "Murine," "Castoria."
10. Suggest a suitable name for a new remedy for rheumatism.

Lesson II.

ADVERTISING AS A BUSINESS PROPOSITION

While some advertising campaigns are carried on for strictly humanitarian, and other non-commercial activities, in the main it is strictly a business proposition.

Approximately ninety-nine per cent. of all advertising in newspapers and magazines is placed by business houses for no other reason than to develop trade.

No matter which way we look at it, practically all advertising is a matter of business. Back of every piece of advertising copy is a desire to attract the attention of readers to the end of inducing, or persuading, these persons to take an interest in some proposition, idea, plan, product, or service.

Most people look upon advertising as a strictly commercial proposition, in that they see no reason why anyone should go out of his way to attract their attention unless it is for some selfish, or monetary, reason. So in this textbook more particular attention will be given to the commercial aspect of advertising. It will be defined as a means of telling others, primarily through the printed word, that we have something to sell, and to tell it in such a manner as to create in the reader's mind the desire to buy the thing advertised.

Any person can advertise, or in other words, announce the fact that something is for sale; but that does not necessarily mean the said "something" will be actually sold. Advertising that actually brings about that needed desire to buy is an art (See Lesson III.); and few there are who can interject compelling comment, argument and persuasion into an advertisement that will bring about this desirable end.

Advertising—Its Value in Modern Merchandising—Until recently advertising has been looked upon as some unknown quantity, inexplicable and difficult to comprehend. Today it is generally accepted as a plain business proposition which can be handled with the same action as that devoted to the sales force, or to any other part of a business.

There can be no question as to the value of advertising in modern business development. Scientific, or efficient, advertising has a place in this progress.

Advertising has reached such large proportions within the past few years that it would be indeed difficult to estimate its volume. Its dimensions are beyond accurate calculation. Estimates as to its true position in the world of business, and even in our social activities, have been given, but analysis has shown but a small fraction of the ground covered. Recent estimates from reliable sources give the information that approximately one billion dollars is expended annually on this continent in newspaper and magazine advertising. In Canada and the

United States there are approximately 30,000 magazines, newspapers, trade journals and other types of periodicals, the greater number of which carry advertising in some form or other. These papers represent every type of human thought; every kind and character of business; and every profession and trade, and they are printed in almost every language.

It has been stated that two hundred and fifty million dollars are spent annually for catalogues, booklets, pamphlets, and other direct forms of advertising matter. Billboards, now termed poster panels, street car cards, and other forms of outdoor publicity, electric signs, etc., take another toll of about one hundred million dollars.

It is not uncommon to find large business houses spending from one to three million dollars annually in varied forms of advertising. Electric light, power, gas, telephone and railway companies have spent as much as $6,000,000 annually in advertising their services. Mail-order advertising, in all its varied forms, has also reached tremendous proportions. It has been stated that upwards of $400,000,000 is spent annually in this class of advertising.

Economic Phases of Advertising—It is a common belief with many people that enormously large sums of money are expended annually in advertising and that a large proportion of this expenditure is an economic waste, and many people believe that directly, or indirectly, they are paying the cost of this waste in the goods they purchase. They claim that if advertising was not resorted to they would stand to obtain the products at cheaper prices.

That this is a fallacy has been proven over and over again by many national advertisers. Investigations have been carried on by many and varied interests to determine the effect of advertising on the selling price of goods, only to find that in most instances the price of the products has been materially reduced, and in nearly every instance the quality improved. The wider distribution given, and the larger demands created for the products, have brought about this desirable end.

It is practically impossible to create a large demand for any product without resorting to advertising in some form or other.

Effects of Advertisement on Prices of Products—The Encyclopaedia Britannica, 13th edition, under the title of "Effects of Advertisement," states that in 1925 a National Distribution Conference was held in Washington, D.C., under the auspices of the Chamber of Commerce of the United States. The report of the committee appointed to investigate, "Market Analysis—Advertising and Advertising Mediums," gives some information with regard to the point brought up. The investigation consisted of a survey of articles which had appeared in publications, giving specific data about the effects of advertising on costs and prices to the ultimate consumer; and in addition, of a questionnaire which was sent out to a group of national advertisers, requesting specific data showing the effects of their advertising on their costs and prices.

The results were tabulated and summarized in part as follows:

> "From the data available it is hardly possible to make a nondisputable demonstration. Nevertheless, we believe that it can safely be said that the use of effective advertising by national distributors as a general rule produces one or more of the following results:
>
> (1) Decreases the cost of selling.
> (2) Lowers the cost of production, on account of increased volume.
> (3) Lowers prices to the consumer and thereby raises the standard of living.
> (4) As a by-product, aids in the education of the general public.
>
> In addition to the four results obtained by advertising, which have been mentioned above, advertising often has the following beneficial effects for the manufacturer, dealer or consumer.
>
> (1) Advertising aids in stabilizing production.
> (2) Advertising aids in standardization and quality.
> (3) Advertising aids in simplification of products. (Elimination of unnecessary items in the line, or lines, carried.)
> (4) Advertising helps to prevent fluctuation in prices."

According to "Marketing," a Canadian publication, a survey was recently conducted among 300 persons of both sexes of all ages and occupations, which brought out some interesting views of the general public as regards advertising.

In the opinion of eighty-three per cent. of those interviewed, it was agreed that advertising is a dominant factor in industry because it makes people work harder in order to get money to buy the things they see advertised. Fifty-five per cent. believed advertised goods were higher in price than unadvertised goods; but eighty-six per cent. voted that advertised products are also higher in quality. Approximately nineteen out of twenty of the buyers admitted that advertising makes it easier for them to decide what they need; to improve their standards; and to compare the goods offered, both in price and quality, before buying. Seventy-two per cent. voted that advertising has rendered the public a service by fixing a standard price for widely sold articles.[1]

The student must consider that the above survey was made among the general laymen and among those who had no definite understanding of what advertising is accomplishing in an economic way.

Waste in Advertising a Serious Matter—No one will deny the fact that there are wastes in advertising. It is true and accepted by most of us that there is waste going on in all walks and ways of life. We know there are economic wastes in every pursuit and activity. However, varied interests are continually at work to apply scientific methods to these problems, as well as in the advertising field, with some degree of success attending their efforts.

It is just a question in the minds of many as to what proportion of the sum total spent in advertising can be rightly considered as actual waste. That the percentage is high is not doubted, considering the hundreds of thousands of firms and establishments that have used advertising in some form or other without direct results therefrom.

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[1] "Marketing," June 19, 1929.

How Can Advertising Waste be Reduced?—That the high percentage of waste could be materially reduced if more attention were paid to the preparation of the advertising, and the correct presentation of the facts in the advertising itself, is not for a moment doubted.

Why Effective Copy would Save Millions—It has been quoted by Prof. Daniel Starch, that if every piece of advertising material placed, or sent out, were made only ten per cent. more effective, it would mean a saving of $100,000,000 annually to the business interests of this country.[1]

Chief Sources of this Economic Waste—Making the advertising copy alone more effective is not the only feature that will reduce the economic wastes in advertising. Prof. Daniel Starch, Ph.D., in his work, "Principles of Advertising," published by the McGraw-Hill Book Co., New York, has the following to say respecting the probable chief sources of waste in advertising:

> "Chief Sources of Waste:
>
> 1. The lack of proper coördination between advertising and the other phases of business—lack of coördination with distribution, personal sales plans, and production—advertising where there is no distribution, and the like.
> 2. The use of inefficient methods—weak, unconvincing and ineffective appeals, poor presentation, ineffective technique, the use of too large space, or too small space—due to guessing instead of finding the facts on which to build and plan.
> 3. The use of advertising for commodities in circumstances in which returns are highly uncertain, or for business ventures which are too hazardous.
> 4. The excessive use of advertising in overly keen competition.
> 5. The failure to make all advertising literally truthful and dependable. Even if 96% or 97% of present advertising is in the main trustworthy and meritorious, the remaining 3% or 4% tend to weaken the effectiveness of the rest.
> 6. The use of advertising for illegitimate business, highly speculative investments, financial frauds, or for commodities which are of doubtful value or actually injurious to mankind."

The student will very readily see that by careful attention to the causes of waste in advertising as brought out by Prof. Starch, much of the loss can be eliminated. Only by very careful and painstaking analysis is it possible to steer clear of the pitfalls of poor advertising methods.

In the lessons to follow, the student will be given instruction on how to prepare more effective advertising material. He will be instructed in the ways and means of producing result-getting publicity. The value of an understanding of the correct methods of analysis will also be emphasized.

Improvement Seen—There has been considerable improvement of recent years in the quantity of effective advertising copy appearing in the newspapers and magazines. Thanks to the research activities being carried on by many advertising associations and agencies, the formerly ineffective appeals to the public in an advertising way have been greatly reduced.

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[1] "Principles of Advertising," by Prof. Daniel Starch. McGraw-Hill Book Co., New York. Page 39.

Mr. Ernest Elmo Calkins, in "Printers' Ink," recently stated in part:

> "Advertising has been absorbed into the bone and sinew of business, influencing and shaping every public manifestation and reaching back into the factory to guide and direct production. Advertising has created nation-wide distribution. Nation-wide distribution supports mass production, and mass production with its shorter hours and higher pay, has produced prosperity.
>
> "Does all this improvement make advertising better, more effective, more efficient? Yes. Does it sell more goods per dollar of investment? No. Nothing is as cheap as it was in 1905. But if advertising had not improved its technique and widened its application, it could not sell at all today. There is more advertising and more goods to be sold, more kinds of goods. The customer's normal shopping list has lengthened enormously. Advertising has more advertising to compete with, and there are more ways of spending clamoring for every dollar in the consumer's budget."[1]

Important that Students Consider—How important for students of advertising to bear in mind that there is a demand for men and women capable of producing advertising copy and material of a higher order than the average piece turned out! Anyone who can produce copy that is even ten per cent. more effective than the average piece of advertising literature produced is in a fair way to success in this line of business endeavor.

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[1] "Printers' Ink," January 9, 1930. Page 168.

EXAMINATION QUESTIONS

Lesson No. II.

1. What place does advertising hold in modern business?
2. Could we get on without advertising?
3. What is the approximate amount of money spent annually in advertising of all kinds?
4. Name some of the causes of waste in advertising.
5. What is essential in order to reduce the wastes in advertising?
6. Name some of the effects of good advertising.
7. Why do we know there is an improvement in the quality of advertising produced today?
8. How does effective advertising decrease the cost of the goods sold?

ADVERTISING

General Course

Test Paper No. 1 Lessons I and II

1. What is advertising? Give a definition in not over 100 words.
2. Of what value is advertising to a retail business?
3. Why should business houses advertise consistently the year round?
4. What are the chief sources of waste in advertising?
5. What do you think should be done to reduce the losses brought about by wasteful forms of advertising?
6. Why would the adoption of more effective advertising save millions of dollars annually to the business firms of this country?
7. Why was there no wide national distribution of merchandise until after the close of the third historical period of advertising development?
8. (a) What is a mail-order business? (b) What was it that gave impetus and growth to this form of selling?
9. Why were higher standards of practice necessary in the advertising business and when were the first steps taken to improve conditions?
10. Does judicious advertising increase the cost of the product to the ultimate consumer? Give a reason for your answer.
11. What particular importance do many firms attach to trade-marks, and why do they use them?
12. Suggest an appropriate trade-mark for a new brand of shaving soap. Draw up the suggested design on paper, and, if you can suggest a name for the soap, endeavor to embody the name within the trade-mark. Remember that advertising men are frequently called upon for ideas suitable for trade-marks, and often have to design them, or to suggest appropriate symbols of this kind. Suggesting names for new products is also a part of an advertising man's work at times.
13. Select six newspaper advertisements that you believe contain weak, unconvincing and ineffective appeals. After pasting them uniformly on sheets of paper, tell wherein they fail in these particular points.
14. Select three newspaper advertisements containing statements that are exaggerated, or untruthful to your mind. State wherein you believe them to be exaggerated or untruthful.
15. Why is there a demand for advertising writers capable of turning out more effective copy? What led up to there being such a demand?

Lesson III.

ADVERTISING AS A PROFESSION

In the previous lesson valuable information is given respecting the enormous sums of money spent annually in advertising. To this we added some very important thoughts respecting the tremendous wastes incidental to the business of advertising as a whole; furthermore we have the quotation of Prof. Starch, that if ten per cent. more effectiveness could be applied to advertising effort, the business interests of the country would save at least $100,000,000 annually.[1] This alone should be of sufficient importance to the student to cause serious thought. It demonstrates the need of closer study of the requirements of effective advertising.

That there is need for more effective advertising appeal is beyond all question. To those who can produce such material, there is an excellent opportunity for promotion and advancement. The profession of advertising has come to be looked upon as an honourable calling, and a necessity in modern business. There was a time when business men looked doubtfully on the man who professed to be an advertising counsellor, or who made any endeavor to show the possibilities ahead of any one who would use this method of business development. There were reasons for this scepticism as evidenced by practices carried on by irresponsible and doubtful agencies. However, that was before the days of the money-back guarantee, and prior to the more recent activities of vigilant committees, and such organizations as the Associated Advertising Clubs of the World. This larger international body at the time of organization adopted the motto: TRUTH in Advertising.

Advertising a Highly Technical Art—Advertising, while simple in the main, has of late years become a highly technical art, and the person who would produce results through the medium of the printed word, must, of necessity, be in a position to create advertising copy and material in keeping with this desirable end. When one considers all the varied interests that have a part in the preparation of a modern business-developing advertisement, it will readily be seen why it has become an art; an art involving a knowledge of human nature at the outset, and secondly, a clear understanding of what to do and what to use, in order to win that nature to the point of believing in, and the purchasing of the thing advertised.

Success to Those who can Produce Good Copy—Advertising men and women who are succeeding today are those who are producing copy that sells, or greatly assisting in the selling of goods, and writing copy that creates confidence in the minds of the readers. Directly, or indirectly, their efforts are producing business-building results.

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[1] "Principles of Advertising," by Prof. Daniel Starch.

To young men and women who are able to do likewise, and who feel they are able to write an advertisement that firstly attracts attention, then develops interest, and finally creates a desire for a product, there is a sound future. The remuneration is good when results are proven. Almost all advertising agencies, large commercial establishments, and business houses, doing, or producing, advertising in some variety, are eager to employ those who can prove their abilities to write advertising that will produce the results mentioned.

Qualifications Required—There are certain qualifications which every successful student of advertising should possess and although some of them are inherited, most of them may be acquired by any one of reasonable intelligence and ability. Some of these qualifications are physical, others mental, and a few temperamental.

The aim of the authors is to outline in some degree in the pages to follow what these necessary requirements are, not to direct the student. immediately into the realm of the advertising business, or even at the moment to give much helpful instruction thereon. It is felt that an injustice would be done our readers if such were the object.

The object in this limited work is to educate the student, to assist him along definite lines to stimulate and develop those natural abilities which most of us have but which we too often leave uncultivated. Having accomplished this, the student will be in a better position to achieve success in the field of advertising, than would be the case if an endeavor had been made to teach him advertising only.

Experience the Best Guide—It is quite true that experience is the best guide, although it cannot always be said that experience alone ever made an advertising man. Many an advertising man today would have achieved much greater success if he had profited through the writings of others and had taken heed to the experiences of many men beyond his equal. It is a big business—the business of advertising—and few, very few, have made a success of it on experience alone. The profitable reading and close study of many of the principles laid down in business, salesmanship, distribution and advertising books, rightly grasped and applied, cannot help but be profitable to any man who would achieve greater success.

The authors, speaking from years of experience in, and with, business establishments of many kinds, can truthfully vouch for the value of analytical reading of books on sales and advertising, and many a pitfall has been avoided through the application of principles of business success, so frequently referred to and adopted by others equally successful in their chosen careers.

On the other hand there is no school so well fitted to train the essential faculty of common sense and to develop one's personality, as the school of one's own experience. It truly is the school of life. Discipline is severe and the curriculum is broad and varied, but one sad part of it is that the student is left too much to himself. One of our commercial school directors has stated: "He may waste years of precious time trying to separate the wisdom from the folly of his acts; where a suggestion, that has grown trite to older salesmen, or advertising men, would have cleared away all difficulties."

Experience will come to the student as time goes on. Much that he has learned about business from various sources may have to be "unlearned," but in this he will be no different from students in other lines of effort. The main thing at the moment is to do all that lies within his power to prepare for the work ahead.

There are too many so-called business men who believe that the only way to train an advertising man is to give him paper and pencil and let him "go to it." Many a business man has lived to regret an action of this kind. He would not think of placing an untrained man in charge of his mechanical shop, or at the head of the accounting department, yet has allowed unskilled men to spend hundreds of thousands of dollars in advertising. He might just as well have gone to sea without a pilot.

Common Sense and Business Imagination—The directors of the leading sales departments, advertising agencies and business establishments in general, throughout the world, place the two mental faculties, common sense and business imagination, first in the list of qualifications necessary for success in advertising.

Common sense is the ability to think straight. Those who possess it are characterized by sound practical judgment. When a young advertising man demonstrates that he has this ability, his manager, or prospective employer is fairly safe in supposing that he will make proper use of his own efforts, and that he will use his employer's time and resources to the best permanent advantage.

Many men are kept in the ranks of "near-advertising" men because they never were encouraged to train their common sense faculties and their business imaginations. It is said that these two elements cannot live and grow in an advertising man without food and training, any more than cool judgment and strategic powers can be depended upon to come spontaneously to the untrained fighter. Common sense is simply the power to recognize familiar facts or combinations of facts under new conditions. Training for the development of this power consists in presenting to the advertising student new facts and experiences, or new combinations of old and familiar events and encouraging him to analyze them.

Business imagination to some may mean anything from fairy tales to fanciful ideas of business. Imagination, as applied to business success, is far from being anything of this nature. Business imagination in the strict sense, is that faculty of the creative mind capable of forming a true perspective of business problems,. The man with the faculty to build up mental images of what are likely to be his problems, who can mentally picture a line of sales procedure, or can think out quickly the solution of any advertising proposition, plan, or scheme, that may be placed in his hands, is in a much better position to make a success of the advertising profession than one who cannot mentally analyze such problems.

Business imagination is, strictly speaking, mental analysis in action. Students in advertising will never be the success they might be if they fail to take advantage of and develop the faculties, particularly of observation and perception.

The power to analyze correctly will largely depend on what use we have made in a positive way of the five senses of sight, sound, smell, taste and touch. Correct and clear analyzing, reasoning, thinking, imagining and remembering, can only be developed through the proper use of the senses. The senses are the avenues, or channels, through which the brain receives its impressions. These senses are among the most marvelous creations in the human make-up and correctly developed, and rightly used, become the greatest assets any man or woman can have. No one really mentally sees any object correctly and clearly, unless the perception and observation faculties have been active in exercise, and the mind vitally and keenly interested in what it is that is being seen. The same with the sense of hearing. Unless we are keenly interested at the moment of hearing anything, it becomes impossible later to describe accurately what was heard.

Looking at it from this angle we can easily understand then why it is that people differ in their views, why they all cannot see alike.

A phonograph record receiving impressions put into it from a distance cannot reproduce the message and deliver the words distinctly. So the mind of man fails in its power to think correctly, to remember distinctly, or to analyze properly, if in his use of the observation, perception, and other faculties, he has not been keenly alert and wide-awake to what has been going on around him.

The advertising business needs men and women who are wide-awake, keenly alert, and in such a condition mentally and physically that their minds are in a healthy state and capable of bringing about the development of their analytical thinking and constructive imaginative powers. It needs those who are able to take hold of almost any business proposition and by a careful analysis of the problems involved construct a plan of procedure in an advertising direction, that will, once it is put into operation, bring about a public demand for the thing, or things advertised. Students in advertising are advised to exercise and use their senses particularly those of sight and hearing. This may be done through making use of them, and in their everyday occupations making endeavors to see things and hear things more clearly and distinctly than ever before. They should be keenly alive and alert to all the possible ins-and-outs of their chosen calling, and to leave no stone unturned that might assist them in the development of this so much needed analytical ability.

Creative Thinking a Necessity.—In one of the courses of training on Commercial Management, prepared by the Board of Educational

Control of the National Commercial Gas Association (now the American Gas Association), there is this to be said on the need of knowing facts about the mind:

> "To some business men the term psychology is still an ominous word. Its original meaning was the science of the soul, and for this reason perhaps, a certain stigma has been attached to it in the practical realms of business. However, when defined in its present meaning, it at once has a real business significance. Psychology is simply the study of the mental processes in ourselves and in others.
>
> "The advertiser ought to know to what extent, in general at least, the public responds to certain impressions. It is a fact beyond dispute that whenever the proper stimulus is applied to the mind, there results the desired action. Thus an understanding of a few of the fundamental principles of the laws of the mind is a most practical thing for the advertiser. An advertisement put out without any regard to psychological principles may lead to sales, but there is no question that this method entails great waste. Some of the most profitable advertisements are planned by men who are trained scientifically and artistically in actual advertising laboratories."[1]

Value of Mind Development—Those who will take the time and make every effort to develop their natural faculties in order that they may become better business men and women, who will endeavor to apply in their everyday work the principles herein contained, can be assured of more rapid promotion towards the highest rungs in the ladder of the advertising profession.

That is one reason why at the beginning of this course of training some thoughts are expressed on the value of learning to think correctly, and the need of encouraging the student towards development of the power of constructive reasoning and business imagination.

Observation and Perception Training—While certain phases of the value of observation and perception have been touched upon in the preceding paragraphs, it will not be out of the way to give the student some thoughts on how to go about the development of these faculties.

Space does not permit of any but elementary instruction on ways and means of improving one's powers of observation; nevertheless a few simple directions will not be amiss.

Observing Character of Buildings—One splendid method of training the faculties of observation is for the student to set himself the task of habitually noting the kinds and the character of buildings while passing to and from his work. If after the first test the student will put on paper what be believes are the outlines of the buildings observed, he will find he is on the right road to correct observation training. It will not be an easy matter to define clearly the buildings after only one observation. But forming the habit of thus truly observing what one sees in passing, and endeavoring later to reproduce the mental images on paper, will in a shorter time than one believes possible bring about a corresponding development of the observation faculties involved.

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[1] N.C.G.A. Training Course, "Making the Appeal in Advertising." Lesson IX. Page 111.

The Show Window Test—Another equally good test lies in trying to see how many articles are displayed, say, in a hardware or stationery store window that one might be passing by without stopping. Then later in the day, put on paper the things that were seen most clearly, and then the things seen in a lesser degree. Try to describe each article in detail if possible. This test assists in keeping the mind alert and greatly assists the student in the development of his ability to analyze products of merchandise.

Perception is the act, state, or faculty of receiving knowledge of external things through the medium of the senses.

To say "I perceive" is to imply that one grasps, or understands the situation whatever it may be. One's ability to understand, or mentally picture, any proposition, plan, product, or service, will therefore largely depend on one's ability to use the five senses in a right direction.

A Good Memory—A student's ability to remember will also largely depend on how clearly he has used his faculties of observation, coupled with the use of the other senses. Good memories come to those who have used their sensory abilities in an intensely-interested manner. No one can quickly recall to memory needed facts, information and data, so frequently required in the advertising business, who has just lightly sensed, or who has paid but superficial attention to, or taken but little interest in, the matters involved.

Other Qualifications to be Considered—Honesty is a moral characteristic; health is a physical quality; industry is simply the application of the energy that comes from good health to one's industry or vocation. These qualifications are all important. It should not be necessary to tell business men that honesty is the best policy. They know that honesty is the ONLY policy. By honesty we mean sincerity, —honesty with one's self and with one's company. An advertising manager knows that in this day of complex business relations a dishonest statement made in an advertisement will sooner or later be detected. Common sense would dictate absolute honesty, if there were no other incentives.[1]

Health, like honesty, is an asset to an ad-writer. Any man who is not in the best of condition physically cannot possibly do his best work. Clear heads and clear brains are greatly needed in the advertising profession. Advertising as we find it today requires men who are in condition to think and plan, not only for the present needs but also for future requirements and development. Many an advertising campaign launched today is designed especially to take care of demands not expected for twenty or thirty years ahead. How then can one expect to sit down and, with pencil in hand, lay the foundation of a real demand for any specific product if the thinking and planning faculties are impaired by ill-health?

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[1] Commercial Management Course, N.C.G.A.

Students desirous of producing attention-attracting and compelling advertising copy are strongly advised to take the best care of themselves physically.

Industry is another attribute that should be cultivated. Industry, combined with common sense, has saved many a man from being a failure who otherwise might have been lacking in what is commonly called "Personality."

Personality is needed in the advertising business, just as much possibly as in salesmanship. The personality of the ad-writer has often been detected in the character of the advertising produced by him. Indeed, the profession itself would fall far short of its high position in the world of business, if personality did not play some part in it. A pleasing personality is an asset. While we know that good advertising copy has been produced by some who lacked this qualification, nevertheless its presence is a great factor. It will be felt even more later on, should the ad-writer develop into a full-fledged advertising executive. Therefore, anything that will lend itself to the development of a pleasing personality should be cultivated by the student.

"Knowledge is power" said one of our philosophers, but it appears to us that this is correct in part only. Knowledge applied is power, would come much nearer to the truth. Thousands of men have had knowledge not only of themselves, their business, and of human nature, and have been failures, just because they lacked ability to apply their knowledge, or that part of it in a way that would have helped them to success in their everyday work.

One can find many men employed at menial labour for a next-to-nothing reward, who have abundance of knowledge of things well above their present station in life, but not having ever attempted to develop their powers of application have failed to make good. Students in advertising should not be content with a superficial knowledge of the requirements of the advertising business. Young men and women entering such a profession need to be well-informed on almost every subject imaginable. The greater the knowledge one has of business economics, business administration, business psychology, human nature in general, distribution of products, or salesmanship and merchandising, so much better will be the character of the advertising produced and so much larger the financial returns from it.

Ability is a wonderful asset to any young man or woman in business if coupled with an equal proportion of honesty, health, industry, and knowledge; and then rightly applied, by the use of ordinary common sense and business imagination.

Ability *alone* has never yet raised any man in the world of business. Back of it must lie a fair measure of the qualifications previously mentioned. What is ability if a man has no knowledge of his business or present occupation? How far would ability alone take a man if he lacked honesty, or health, or industry? Not far. It is the combination of all five—rightly developed and nourished, that will, when applied, place any man or woman far along the road of successful business and bring with it a measure of happiness and contentment.

Analysis the Way to Understanding—Before a student in advertising can expect to write advertisements that command attention, arouse interest, and create desire for anything that is to be offered for sale, he must be in a position to present clearly and logically all the important points of the proposition under consideration. No one is able to write a convincing story about any article, a story which will bring about a desire in the reader's mind, until he has first made a thorough analysis of the subject and has arrived at a real understanding of its value—what it really is, who makes it, what is it composed of, for what is it used, who can most effectually use it and what is the best way to present it to the buying public?

Although the principles governing the correct presentation of any proposition to the public are more or less alike and understood, the manner in which these are applied might be quite a different matter.

Certain propositions, or articles of merchandise, can be presented in a certain way to a certain class of people, that would have to be presented in an entirely different manner to another class.

EXAMINATION QUESTIONS

Lesson No. III.

1. Why is advertising a highly technical art?
2. Why is experience alone insufficient?
3. Name some of the necessary physical and mental qualifications required.
4. What is meant by creative thinking?
5. What is common sense?
6. Of what value is *ability to analyze?*
7. Why is good health essential to the ad-writer?
8. What is *business imagination?*

Lesson IV.

THE ADVERTISING FIELD

Its Scope of Development—For anyone to attempt to give a really comprehensive picture of the extent of the advertising field, would be out of the question here. That it is a wide one is obvious even to the novice in advertising.

If the student will look about him and endeavor to comprehend something of the enormity of the advertising field, he will be astounded at the revelation. Everywhere he looks may be seen the evidence of someone's genius along advertising lines. To count the number of visible signs of advertising effort, even in a stroll along any of our busy city streets, will convince the most sceptical that advertising must be a tremendous force, and of unlimited proportions in the world of business.

Between the humble name plate on the door of the family physician and the largest of flashing, actuating and colorful electrical display advertising signs, will be found millions of examples of methods used by business men to bring their wares to the attention of the passer-by. Add to this the many thousands of newspapers, magazines and periodicals, as mentioned in Lesson II., almost all of which carry advertising in some form or other, and again add the many and varied forms of direct advertising appeal, and one has a fairly good grasp of the extent or scope of this field.

It will be the object in this lesson to open up to view just how this large advertising field is divided. In other words, to lay before the student the three great divisions into which it is classified.

These three divisions are:

1. **General, or national, advertising.**
2. **Mail-Order advertising.**
3. **Retail, or local advertising.**

Each of these is quite separate and distinct from the other, and must be treated accordingly.

General, or National, Advertising—National advertising, sometimes termed general advertising, is a title given to all advertising effort that is national in scope. In other words—country-wide.

National advertising is that type of advertising endeavor that reaches out into the highways and hedges, and far beyond the scope of purely local endeavor. National advertising is more or less that which has no limit to its influence, covering province after province, and state after state, until the nation's populace as a whole learn that such and such a product is claiming public attention. National advertising knows no bounds, and its one central objective is the education of the masses at large to the value of this, that, or the other thing so advertised. National advertising, as a rule, is strictly educational. Seldom is the public invited through such advertising, to buy directly. Its one objective is that of education. It strives to its utmost to attract the favorable attention and interest of the general buying public to certain products of value. Having created a desire in the minds of the people to buy, compels inquiry for the product in the local retail or distributing establishments.

Newspapers, magazines, street-car and bus cards, poster panels and illuminated displays, and even public demonstrations, are the means most generally used to bring about national, country-wide appeal.

While many products whose names to us have become by-words, were at one time without any national reputation, they have become so, through the energies and activities of men who could see possibilities for much wider demands through the use of national advertising.

Many small manufacturers producing certain products for local distribution only, have seen in these products merits that were worthy of greater publicity. In order that a much larger distribution might be brought about they entered into advertising of a wider and broader character. Local advertising gave place to advertising on a national scale, and where the product had merits, and the advertising was correctly prepared and placed, success crowned the efforts.

No advertising campaigns of a national character should ever be attempted unless the manufacturing establishment or industry conducting the campaign is in a position to manufacture and distribute the goods at the time the demand is created.

Many firms have failed because they were not able to cope with the demand created through the efforts of their advertising departments. On the other hand, no manufacturer should attempt to enter the national advertising field until he can afford to do so; but even here we have seen examples where success has been achieved following the expenditure of much money in advertising that could be little spared for such ventures. Only the indomitable faith the promoters had in their products could ever have brought forth money that was not otherwise the earnings of the business.

Where there is a large local demand for any certain product, not otherwise nationally advertised, there is always a possibility for greater success in the wider field. Just how wide this field should be will depend largely on the finances available for such purposes. We feel that greater success will follow efforts that are not spread out to a point where it is impossible to cover the field in a judicious, efficient and noteworthy manner. Better a small field well covered, than a larger one barely scratched.

Large scale campaigns advertising new products should always be of an educational character. Campaigns for certain as yet unknown commodities should never merely state the name of product. Under certain conditions, when the public have learned to appreciate the significance of the proposition this will be permissible, but never at the outset. Educational effort is the first consideration, and should declare the name of the product, its nature, what it will accomplish, and wherein the public will benefit through its use.

Mail-Order Advertising.—In Lesson I., the great development of the mail-order business was touched upon. This form of advertising developed very rapidly with the great increase and expansion of our transportation systems, both rail and water. The later development of the parcel post, and the C.O.D. systems carried on by our Governments gave impetus to the movement, until today the mail-order business of Canada and the United States runs into enormous sums. The annual expenditure in mail-order advertising, in its varied forms, on this continent alone is estimated as being close to $400,000,000.

Mail-order advertising is conducted principally through newspapers and magazines of more or less national circulation. Large metropolitan newspapers having but limited outside circulation carry comparatively little advertising of a mail-order character.

In days gone by most mail-order advertising appeal was made through mediums known as "mail-order monthlies"—monthly publications very cheaply gotten up and depending for their large circulation upon rural communities and districts. Newspapers circulating in the smaller cities, where there is an absence of the better class of store, also became good mail-order advertising mediums. Newspapers and magazines circulating widely throughout thinly populated sections of the country, become as a rule splendid organs for mail-order advertising. The inability of the people to get to these larger, and better-class city stores has been one of the factors leading to the success of the mail-order business. Of late years there has been a tendency on the part of the people, even of the larger cities, to do a fair amount of their shopping by mail, and especially is this true of people who can realize a saving in so doing.

Our large national magazines always make good mail-order mediums, even though they do enjoy tremendous circulation in urban localities.

Direct-mail advertising material is also playing a very important part in the development of the mail-order business. By direct-mail we refer more particularly to such printed advertising as circulars, booklets, catalogues and follow-up letters. Some houses depend almost entirely on direct-mail advertising literature for their growth. Take the large mail-order houses in this country; we are told that in one instance the number of mail-order catalogues sent out is phenomenal, reaching approximately 8,000,000 copies annually. In addition to this many millions of pieces of smaller advertising materials are sent out to prospective patrons on the mailing lists.

Thousands of merchandising houses now carry on fairly extensive mail-order trade, but there are firms whose turnover from mail orders alone reach very close to $100,000,000 annually. One firm organized some fifty years ago, and now doing a business by mail of approximately

$100,000,000, was started, we are told, by two comparatively poor young men on a combined capital of only $30.00.

Some of the largest mail-order houses in the world started in a very humble fashion and with but little, if any, capital. Their success can be credited to their one policy, to give an honest dollar's worth of goods in return for a dollar. In some cases more actual values were given in return for every dollar expended by the people than could possibly be achieved locally.

Local, or Retail Advertising—By local advertising, we refer more particularly to the class of publicity carried on by the average local merchant, or any advertising that has no further object than that of awakening interest in some local project, product, or service.

Local advertisers depend largely for their business on the advertisements placed in local newspapers, and by use of the street-car card, and often by poster panels.

A retail grocer may place an advertisement in a newspaper circulating largely in his own neighborhood, or if he is trying to gain the business in a larger area of the city, will use the larger and more important daily newspapers.

A local advertiser will often use handbills, which he circulates in his own locality.

Newspapers are wonderful mediums for the retail merchant who is in a position to use them. Sir Charles Frederick Higham, author and publicist, speaking on "Scientific Distribution," said. "There is no advertising medium so useful as the press, and none that is responded to with such speed and profit. Newspaper advertising pays better today than it ever did. Most of the goods now consumed by the public are sold under a branded name, and the most economical method of distributing these is by press advertising, properly done. The dealer would always stock an article which was nationally advertised in the daily press, because he was convinced, first, that the article must be good or it would not be advertised at all, and, secondly, that the public would respond to it because they knew that they were getting good value for their money."

"The Government has found newspaper advertising extremely valuable in increasing the sales of British goods through the Empire Marketing Board."

It is simply waste of money for any small grocer, butcher, or haberdasher, located in an out of the general run of city traffic, to advertise in the large metropolitan dailies having wide circulation. There are certain well-defined and beaten lanes of traffic in all our larger cities, and for any small merchant to attempt to divert some of this traffic to his outlying store, or place of business, is practically impossible considering the limited means at his disposal. A small merchant, located in a large city, can do more effective advertising through the medium of well-designed and attractively-displayed circulars, delivered by means of dependable boys, or by mail, to a selected list of patrons living in his vicinity, than through the medium of the more expensive papers. In some cities there are a number of small weekly newspapers circulating in certain wards, or sections, which often become good mediums for merchants located within these localities, provided the advertisements are well written and announce something of real value.

Some "don'ts" for the smaller merchant, or for any merchant, for that matter, might be of value here:

> Don't advertise "prompt deliveries" and "best of service," if you are not sure you can always give such services.
>
> Don't advertise "courteous salesmen," if you don't know what constitutes "courteous salesmen."
>
> Don't advertise "best in the City" when you know others also carry an equally good line.
>
> Don't advertise "satisfaction or money refunded," and when a customer complains, haggle and "beat about the bush" trying to get out of the difficulty. Remember more sales are lost through lack of tact and inconsistency than through any other things we know of.
>
> Don't write an advertisement about your excellent service, courteous employees, honest treatment, and other advantages, and then not let your employees know a thing of what is expected of them in regard to the service.
>
> Remember your advertisements may be the best procurable, yet fail because of the "smallmindedness" of the man behind the counter. Advertisements will bring in the prospect to buy, but if everyone in the shop is not consistently imbued with the policy injected into the advertisement, lost and never-regainable business will surely follow.

Zone Advertising is that type placed in a special zone or locality. It is favored by many manufacturers, who, although they have developed a fairly large business within a certain province or state, wish to branch out into larger fields but have neither the quantity of goods nor the necessary funds to justify a large national campaign.

To help, or assist, such developing firms some magazines give what is termed a "zone advertising rate." For a certain rate per line, much lower than their regular full circulation charge, they will run a manufacturer's advertisement in all their papers, or magazines, circulating in the territory selected, but the advertisement will not appear in the remaining circulation distributed in other sections of the country. In this way, encouragement is given the *broadening-out* manufacturer to advertise his wares in national publications.

EXAMINATION QUESTIONS

Lesson No. IV.

1. What is meant by an advertising field?
2. Into how many fields is advertising divided? What are they?
3. What kind of publications make the best national advertising appeal?
4. What kind of publications make good mail-order media?
5. Why should the smaller *out-of-the-beaten-path* retail merchant be careful in his use of the larger newspapers in an advertising way?
6. Give a definition of zone advertising.
7. What is direct-mail advertising?
8. Why are newspapers good advertising media?
9. When should a manufacturer branch out into the larger or national advertising field?

ADVERTISING

General Course

Test Paper No. 2 Lessons III and IV

1. What makes you think you will like the advertising business?
2. Are you engaged in advertising work at the present time, and if so, at what division of the business do you work?
3. (a) What is a fundamental principle? (b) Why is there need for a better understanding of the fundamental principles of advertising?
4. What is meant when we say advertising is a highly technical art?
5. (a) What is meant by *ability to analyze*? (b) What is a *constructive thinker*? (c) What is a *creative thinker*?
6. What are some of the physical and mental qualifications needful for the production of good advertising material and copy?
7. What is *business imagination*?
8. (a) What is the difference between *general* and *mail-order* advertising? (b) What is meant by *local advertising*? (c) Name three general advertisers. (d) Name three mail-order advertisers. (e) Name three local or retail advertisers.
9. Clip from your local newspaper or magazine: (a) Two mail-order advertisements; (b) two general advertisements, and (c) two retail advertisements. Paste the six advertisements on suitable paper, marking the character of each.
10. Why do national magazines carry large numbers of mail-order and general advertisements?
11. (a) Is it wise for a small retailer to use advertising space in large city newspapers? (b) What steps should he take to develop local trade?
12. If a small retailer cannot afford to use large space, but can use small space occasionally, why is it better for him to utilize the small space to advertise but one article at a time?
13. What is psychology?
14. State three ways of training the observation and perception faculties of the mind.
15. Why should an advertising man, or woman, seek to develop a pleasing personality?

Lesson V.

PRELIMINARY PLANNING AND POLICIES

Advertising requires careful planning. Owing to the lack of advance constructive thought, the nation as a whole loses millions of dollars annually. Lesson II. well pictures the economic wastes that are but the net result of unwise and hasty planning of advertising and advertising campaigns. Sometimes we find novices employed to write very particular advertisements. Much of the present advertising would not be written if the authors were suddenly confronted with their invisible audience, and they were called upon to orally demonstrate the products they write about.

Suppose it would be possible to gather together into one vast auditorium all the people we hope will read our advertisements, and everything being in readiness we are about to demonstrate to this vast throng some facts about our business, goods, or services. Do you think we would be content to employ one of our undergraduates to address this vast multitude? By no means. We feel confident that no pains, no expense, no efforts and no time would be spared to the end that this assembly would be given the best that could be obtained. We also feel certain that the most able demonstrator, the finest speaker and the one with the greatest knowledge of our product, would be chosen to deliver the message.

How different it is in the average case when it comes to preparing something that is to be placed before the eyes of tens of thousands and even the millions of readers of our daily newspapers and national magazines. Sometimes an advertising man will allow one of his untrained assistants to write important advertisements about important occasions, etc. Because we cannot see our audience directly in front of us is no excuse for any lack of interest in the preparation of the advertising copy. No man or woman should sit down to write attention-attracting and forceful advertising who is incapable of visualizing his or her audience, no matter how widely removed it may be. We do not intend any reflection on the character and abilities of thousands of splendid ad-writers and advertisers who are doing good work throughout the country. Our reference is to many who are not in this class and who are contributors to the cause of much waste in the advertising field.

Successful Broadcasters are Visualizers—Take the case of the average speaker over vast radio networks. The men who make the greatest success of this profession, are those who have trained themselves to actually visualize their vast audiences—actually feel their very presence. Recently in Chicago, a well-known statistician gave an address to a gathering of secretaries of public utilities on the subject of statistics. His address was a marvel. His interest and enthusiasm were spell-binding. He kept his audience at attention throughout the discourse. At the close of his splendid address, he was asked if he would consent to speak over the radio to a much greater body of listeners. His answer very well exemplifies what we have been here stating: "Yes, gentlemen, I could do it, but I would have to have a body of men like yourselves visibly before me if success was to be assured. I could not do it otherwise." So, in the writing of advertisements. Those who are noted for their success in selling by means of the printed word, are those who are mentally capable, or have trained themselves to mentally visualize their vast audiences. From this angle they write. Their appeals are direct. They seem to feel the needs of the vast throngs, and appealing from this angle, they win. Their advertisements grip. The "something" they say in the copy arouses the interest, creates a desire, and ends in the sale of the product or service.

Putting One's Self in the Reader's Place—Now in order to write the most effective copy, it is essential that we at least know something of what is in the prospective reader's mind regarding products like, or similar to our own. We must know something about what is most likely to arouse the interest of those who may not have any desire at the outset to purchase, or take interest in, our goods. We must place ourselves in the other man's shoes, and appeal to him from his angle, or knowledge of things, and then by the power of persuasion win him over to our cause.

Merely sitting down and writing some flowery kind of speech, or a great deal about the product, and nothing at all wherein the buyer is to benefit through the purchase of the goods, has never yet gotten anyone anywhere but to oblivion. Many are the so-called-"smart-alecks," or the "I'll show them" writers of bygone days, whose very smartness lead to their downfall. Bravado and bluff and camouflage gets no one anywhere today in the realm of successful business. Honesty, truth and sincerity of effort, must be the all-governing element in our make-up, if we wish to succeed. We must cultivate a desire to advertise nothing that cannot come up to the claims made for it.

We like Edward Earle Purinton's statement that: "*All good advertising, all productive salesmanship, all kindly and effective service, rests on the principles of applied psychology. The masters of trade are the knowers of men.*"

The Advertising Policy—If success is to follow our efforts to get business through the medium of advertising, certain well-defined policies must be adopted at the beginning. These policies must be strictly adhered to, and must follow along the lines of honesty, sincerity, and truth.

It is imperative that every ad-writer who is honest with himself, and who respects his character, and who is looking for a successful career in the advertising business, will at the outset, establish the policy that he will advertise nothing that will not meet the claims made for it. His every effort should be directed towards giving the general public a square deal in everything it is lead to purchase through his advertising efforts. Public benefit and permanent goodwill should be the dominant thought in his mental make-up. Any policy that will not bring about the sale of goods, and results in mutual benefits to himself and to his patrons, should not be countenanced for a moment. The well-known quotation "He profits most who serves best" should ever be uppermost in one's mind when it comes to selling through the printed word, or in any other way. The foregoing applies very particularly to the business man who is anxious that his buying public receive a *square deal* in every sense of the word.

> "**The Source of Company Policy**—The quality of Service cannot rise higher than its source, and the officer must live his policy of service, as well as preach it. Talk is cheap, but it takes service to buy goodwill. Company policy originates in the head office. In its attempts to serve, it must be sincere if the employees who are to carry out this policy are to reflect sincerity. The public knows the company through its points of contact only."[1]

Sine Cera—N. W. Ayer & Son, the well-known advertising agency, some time ago gave real advertising prominence to the Latin phrase "Sine Cera."

Their definition is to us a splendid demonstration of the real meaning of this old-time phrase. There is much to show just why this necessary virtue—"without wax," or our modern word, "sincerity"—plays such an important part in all honest and successful business. The following word appeal is taken from an advertisement put out by the N. W. Ayer & Son Co., and was accompanied by an illustration of the statue of a Roman Emperor:

> "Toiling up the steep incline of the Capitoline, the ox wains bring the new statue of the Emperor. It has been carved by the Greek Damophon from a single block of purest Parian marble, and all Rome is there to see it.
>
> "White and dazzling it stands beneath the hot Italian sky. Gathered around it, the connoisseurs nod approval. Here there have been no tricks, no sculptor's wiles. No filled-up cracks, no hidden pits or holes. The stone gleams smooth and fair, without scar or blemish. And turning to each other they say: 'Sine cera'—'without wax.'
>
> "This Latin phrase, which came to be applied to everything genuine and authentic, is the reputed origin of our word 'sincere.' In house and market place, in field and camp, wherever a thing had been done honestly and without deception, its integrity was acknowledged with those two laconic words. Their meaning has endured until this day.
>
> "Sincerity is one of the foundation stones of modern life. Sincerity of purpose, sincerity of thought and action, sincerity in speaking and the written word—on this rock stands the whole edifice of human affairs. Without it there can be no confidence. When it is gone security goes with it.
>
> "This house believes implicitly in sincerity in advertising. It believes in telling the truth. The insincere testimonial, the misleading illustration, the exaggerated statement and the unfounded claim will never find a place in its consideration. It believes that the function of advertising is to sell goods—but not at the cost of honor and sound practice. IT WILL NOT USE WAX.
>
> "Advertising today plays an enormous part in the national life. It has earned the confidence of the public as a guide to deserving products. That confidence must never be betrayed. Truthfully and sincerely conceived, advertising can erect in the imagination of the consumer an image bright and fully to be trusted, unmarred by frauds or cynical deceptions...cogent... 'Sine cera'...'without wax.' "[2]

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[1] Gas Salesmanship Course, N.C.G.A.

[2] N. W. Ayer & Son advertisement. "Saturday Evening Post," January 28, 1928.

We can all take a lesson from the foregoing and accept as our own principle—"sincerity in speaking, and in the written word—for on this rock alone stands the whole edifice of successful human affairs." Truly "without it," as quoted, "there can be no confidence. When it is gone security goes with it." How vital then that our advertising copy, our written and spoken words, reflect the inward feelings of our hearts to all with whom we come in contact.

Truth in Advertising—It is only within the past twenty years that any organized steps were taken to forward the movement of truth in advertising. Quoting, by permission, from the 13th Edition of the Encyclopaedia Britannica, we find considerable thought given to the place of TRUTH in Advertising. This esteemed authority states in part:

> "In 1911 counsel for Printers' Ink, a leading journal in the United States, formulated what has become known as "Printers' Ink Model Statute," which has been adopted in a large number of States. This Statute makes dishonest advertising a misdemeanour.
>
> "It (a) places responsibility for deception upon the advertiser, (b) deals with questions of facts about goods rather than opinions and (c) designates the making of untruthful, deceptive or misleading statements a misdemeanour. Up to November, 1921, this Statute had been adopted in 22 States in substantially the form in which it was originally prepared by counsel for Printers' Ink, and in 15 States in modified form."... 'Nevertheless, the adoption of the Statute previously mentioned as the "Printers' Ink Model Statute," by many States and countries, has been a powerful force in bringing deception, misrepresentation and dishonesty in advertising under legal control. The Associated Advertising Clubs of the world, the national and other organizations have been active in pushing of the adoption of this or similar legislation, which has been a powerful influence toward the remedying of objectionable practices. In addition to State legislation, a number of larger cities have ordinances intended to check certain undesirable advertising practices.'
>
> "About 1912, the Associated Advertising Clubs of the World, at their annual convention, adopted the motto "TRUTH in Advertising," and established a National Vigilance Committee, now called the National Better Business Commission, with the purpose of forwarding higher standards of honesty and reliability in advertising."[1]

Among other interests actively engaged in bringing about the adoption of more strict censorship of advertising and advertising media, we might include the Association of National Advertisers, organized in 1913; the Audit Bureau of Circulations, organized in 1914; the American Association of Advertising Agencies, organized in 1917; and the Outdoor Advertising Association of America, Inc., organized in 1925.

Besides censorship of advertised claims, these Associations have been very active in adoption of high standards of practice relating to the advertising business, the general public's protection being ever uppermost in mind.

When it comes to the preparation of advertising copy, let our students watch carefully lest any statements creep in that cannot be substantiated in fact. Let us, too, adopt "TRUTH in Advertising" as our own motto as we seek to develop in this great profession.

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[1] Courtesy of Encyclopaedia Britannica, 13th Edition—Advertising.

Avoid Exaggeration—Statements made in advertisements should always be conservative. An advertisement should never claim for the thing advertised an operation, or a quality which upon trial would be found untrue. The advertiser must never forget that the name and the goodwill of the firm are at stake, and that goodwill is the greatest asset any company can have. As one has said, "Although sentiment is justifiable in an advertisement, gush never is." It rarely pays to make too much of a splurge. Such expressions as the following, by claiming too much, are ineffective: "Man's greatest delight"; "Finest on earth"; "Eclipsed by none"; "Wonder of the Universe"; "The mighty and all-powerful"; "The standard of the world"; "none finer"; and so on.

THE "PRINTERS' INK" MODEL STATUTE

Any person, firm, corporation or association who, with intent to sell or in any wise dispose of merchandise, securities, service, or anything offered by such person, firm, corporation or association, directly or indirectly, to the public for sale or distribution, or with intent to increase the consumption thereof, or to induce the public in any manner to enter into any obligation relating thereto, or to acquire title thereto, or an interest therein, makes, publishes, disseminates, circulates, or places before the public, or causes, directly or indirectly, to be made, published, disseminated, circulated, or placed before the public, in this State, in a newspaper or other publication, or in the form of a book, notice, handbill, poster, bill, circular, pamphlet, or letter, or in any other way, an advertisement of any sort regarding merchandise, securities, service, or anything so offered to the public, which advertisement contains any assertion, representation or statement of fact which is untrue, deceptive or misleading, shall be guilty of a misdemeanor.

Figure 1.—The "Printers' Ink" Statute.[1]

Slang and Vulgarisms—Although very few of us can claim to be free from the use of slang words, phrases, and vulgarisms, most of us will find them creeping in occasionally. One authority states in part—"The only excuse for using vulgarisms and slang phrases is in advertising things like tobacco, pipes, or sporting goods. But even there it is safer to use only colloquial expressions, i.e., words used in common conversation. Slang looks much worse on paper than it sounds; consequently it is best to avoid it in advertising copy."

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[1] Courtesy of "Printers' Ink."

EXAMINATION QUESTIONS

Lesson No. V.

1. Why is it necessary for an advertisement department to plan its campaigns and policies well in advance of the advertising preparation?
2. What do we mean by visualizing the readers of our advertisements?
3. What advantage is it to the advertiser to be able to visualize his likely patrons?
4. What is meant by putting one's self in the reader's place?
5. Name three of the virtues essential to successful advertising.
6. What is meant by "goodwill"?
7. Why should we stress the importance of TRUTH in advertising?
8. What is the "Printers' Ink Model Statute"?

Lesson VI.

WRITING ADVERTISEMENTS

Copy in Advertising—At this point in our studies we come to the question of *copy* in advertising. By *copy* we mean the reading matter contained in, or part of, any printed advertisement.

People are judged largely by what they say in contrast with what they do. So in advertisements. The way one expresses himself in an advertisement may not be in the best and most flowery language, yet if something is offered to readers that is worth while, and it later proves to be of real service to the buyer, the advertiser stands to gain prestige in the eyes of the public.

In the previous lesson we studied the advertising policy, particularly in relation to the building up of goodwill, and permanent business. If the readers of our advertisements come to believe that we are sincere, and in earnest, they will forgive much in the way of badly-written copy. However, this is not put forth as an excuse for carelessness or lack of thought in the preparation of copy. Every effort should be directed to the end of producing the best that is possible within our abilities and means. Such a thing as poor copy should not be tolerated even for a moment. What we want is more effectiveness in our copy. We want people to read our advertisements, and anything that can be done to bring about this desirable end should be encouraged.

Titles, sub-titles, and words used in the general display are to have a particular place in our studies. It is important that this be so because much thought has to be given to these very particular and outstanding features of all advertising. Without a title, or display heading, an advertisement would not bring results; at least not in sufficient quantities to warrant our taking the risk of omitting them. It is what we say at the beginning of an advertisement that proves its worth as a business builder.

Lesson X. will give our students some extra valuable assistance in the matter of titles. In this Lesson it is important that we give the copy, or the general reading matter, a special place, and then later, in other Lessons, go on with the preparation of the material. It will therefore be of interest to show some examples of good and poor advertising copy. From these examples students will gain in some measure a knowledge of just what, or what not to do, or say, when making up advertisements.

It is quite true that many titles are an essential part of the copy or reading matter, the copy or reading matter following in logical order.

The Blind Advertisement—Now take a look at the advertisement Fig. 1. This is a poor advertisement because it has a "blind" title. A title of this kind would apply to anything in general but nothing in particular. Only the curious-minded might stop long enough to read what follows, and besides all this, it is too expensive a proposition

When You Need

Something that will stop a leak in that roof of yours just think of **Roofers' Roof Saver.** It stops leaky roofs in a few minutes. Requires no experience to apply. Only 50 cents per gallon at

Roofers' Supply Co.

Roofville, O.

Figure 1.—A blind advertisement. The title might be applied to any business, and yet tell nothing worth while.

Stop That Leaky Roof

in almost a moment of time and at very little expense with **Roofers' Roof Saver.** If you have a leaky roof it becomes an easy matter to make it tight.

WITH ROOF SAVER

Apply it to the leaky roof with an ordinary brush. In a few minutes the worst rain storm cannot get through. Only 50 cents per gallon at

ROOFERS' SUPPLY CO.

Roofville, O.

Figure 2.—The same advertisement changed into a more profitable piece of copy.

You Can Get

Quick relief from the ravages of that dreadfully-painful ailment, rheumatism, through the steady, consistent use of nature's own remedy.

"Rheum" Pills

These pills are fully guaranteed to give relief or money will be refunded. Buy them at your nearest druggist at only 50 cents per box.

"Rheum" Rheumatic Cure Company

Figure 3.—Another example where a blind heading, or title is used.

Rheumatic Sufferers Gain Quick Relief

after a few doses of our wonderful new remedy for that painful ailment— Rheumatism.

With "Rheum" Pills

you can bring about a decided improvement in your health and do it without injury. "Rheum" Pills are guaranteed to give quick relief or money refunded. 50 cents at all druggists.

"Rheum" Rheumatic Cure Company

Figure 4.—This shows how advertisement No. 3 can be changed so that the copy becomes of value as an attention-attracter.

to so word our headings, or titles, that only the curiously-inclined will read what we have to say.

Blind headings are those that have no real relationship to the thing advertised, or are not of a character that would cause the reader to pause long enough to read the remainder of the advertisement. Blind headings could be classed among those that have nothing worth while to proclaim.

When one considers the hundreds of smaller advertisements inserted every day in our newspapers and magazines, it takes an exceptionally good advertisement to stop the onward progress of the reader, and attract his attention long enough to bring about a perusal and reading of the copy. One must always remember that every reader of a newspaper does not read the advertisements. It is only a comparatively small number that do. It is still a smaller number who read them all through. This is why particular emphasis is placed on the importance of placing only such titles in advertisements that will command the attention of a much larger percentage of readers, and then hold them long enough to cause them to read what we say. Far better, if the writer of the advertisement shown as Fig. 1 had brought forward one or two of the good points contained in the reading matter shown in the text matter. He wants to sell a roofing cement but fails to bring out anything in the title that would attract and hold the attention of someone who would be a likely buyer of roofing cements.

Fig. 2 is one where the material already contained in Fig. 1 is changed round to where it becomes of value, and to where it may be classed as a fairly good piece of publicity.

Fig. 3 is another example of poor advertising. It also has a so-called blind heading or title, and loses much of its effect as a result producer.

Fig. 4 is the same advertisement changed and made more effective as a result producer.

What is Meant by a Poor Advertisement—By a poor advertisement we mean any kind of printed publicity that does not attract the favorable attention of the average reader, followed by the reading of the advertisement itself. Any advertisement that fails to gain the favorable attention and interest of the average newspaper and magazine reader, is not good advertising.

Any advertisement that fails to produce a desire in the minds of the general public for the thing advertised, is not a good advertisement.

Unless our advertisements bring business to our stores and places of business, and helps to build up industry in general, they are not good advertisements. They are not good because they fail to bring to the advertiser what he is looking for—more sales.

Another type of advertisement is the one that leaves out much that the average reader wants to know. We see advertisements of this kind almost every day and really there is no excuse for it. For example, take the case of specially advertised bargain sales showing no prices of the products or goods, especially when such goods are also carried by many other stores in the community. Fig. 5 is an example of an advertisement of this kind.

Bargains in Ladies' and Men's Coats

A smart light-weight coat is the handiest garment you can have. We are showing right now some of the smartest models of the season in ladies' coats and the most popular weaves in tweeds for men. Prices have been cut to reduce our stock quickly. Just a small amount down gets you a fine coat.

EVERY COAT IN OUR STORE GREATLY REDUCED

McCormick's ------ 32 Yonge St.

Figure 5.—This advertisement should mention some of the bargains offered.

Very few people, apart from those who may be already acquainted with a merchant's bargain features, would go out of their way to call at this store. It takes more than the mere mention that we have bargains to offer, to gain a larger patronage for our merchandise. This refers more particularly to retail store advertising.

Other advertisements have been found where price has been mentioned but no word given as to whether it is per package, pound, dozen, yard, rod, or what-not. See Lesson XI.

"Teaser" advertisements are another form of advertising used in developing interest in a new product. A "Teaser" advertisement is one that does not at the beginning tell anything about what is later to be revealed. We know of *teaser*, or curiosity-arousing, series of advertisements that have been used to advantage in creating patronage for certain products. However, such advertisements must be very carefully handled. There is always a danger of advertisements of this nature bringing about the reverse of our expectations. A series of Teaser advertisements recently used to advantage by a Canadian concern is shown by permission herewith. See Fig. 6.

Another type of advertisement that does more harm in the long run than good is the strongly-competitive advertisement. By this we mean that type of advertisement that directly or indirectly hits at a competitor, and by very startling headlines seeks to set the public against the use or purchase of a competitor's product. See Fig. 7.

This advertisement is similar to one that came to our attention recently. It was put out by an ice company and in a more or less direct

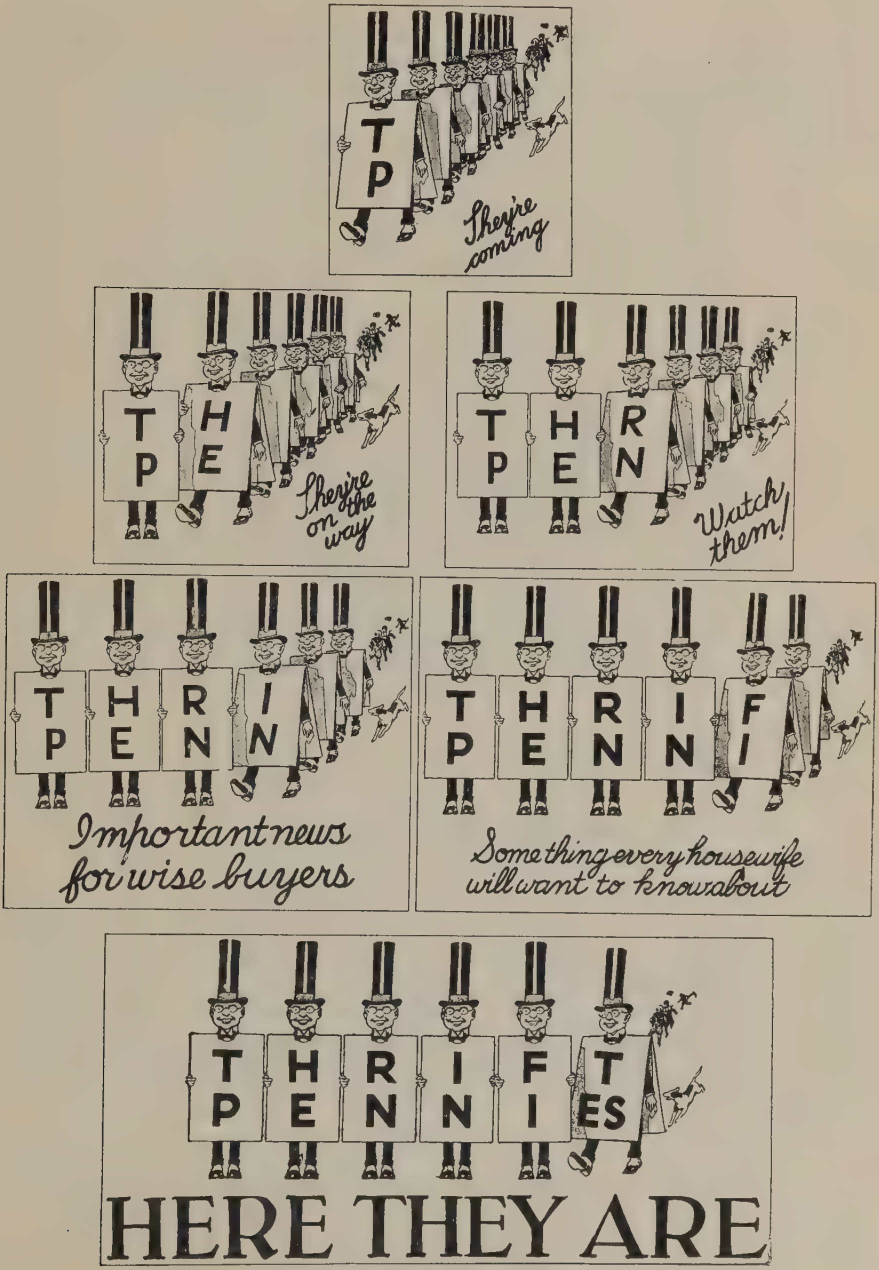
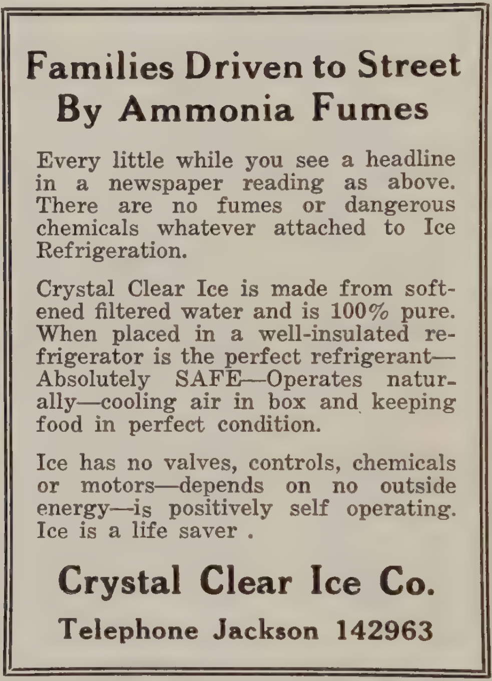

T P
They're coming
T H
P E
They're on the way
T H R
P E N
Watch them!
T H R I
P E N N
Important news for wise buyers
T H R I F
P E N N I
Something every housewife will want to know about
T H R I F T
P E N N I ES
HERE THEY ARE

Figure 6.—An excellent series of Teaser Advertisements.

manner sought to warn the people against the purchase of automatic refrigerators. An attempt is made to discredit the automatic refrigerator by telling about a family that had been driven to the street by ammonia fumes escaping from one of these appliances. Now, when one considers the hundreds of thousands of automatic refrigerators sold annually of late years, with seldom an accident of any kind attending their use, such advertisements are out of the running, and are not to be considered good advertising in any sense of the word. An opposition firm could easily find sufficient material detrimental to the regular ice companies to make out a fairly good case for the automatic refrigerators, if he wanted to do so. Somehow or other the general public discounts all advertising that does not, on the face of it, seem to play square with the opposition house.



Families Driven to Street By Ammonia Fumes

Every little while you see a headline in a newspaper reading as above. There are no fumes or dangerous chemicals whatever attached to Ice Refrigeration.

Crystal Clear Ice is made from softened filtered water and is 100% pure. When placed in a well-insulated refrigerator is the perfect refrigerant—Absolutely SAFE—Operates naturally—cooling air in box and keeping food in perfect condition.

Ice has no valves, controls, chemicals or motors—depends on no outside energy—is positively self operating. Ice is a life saver .

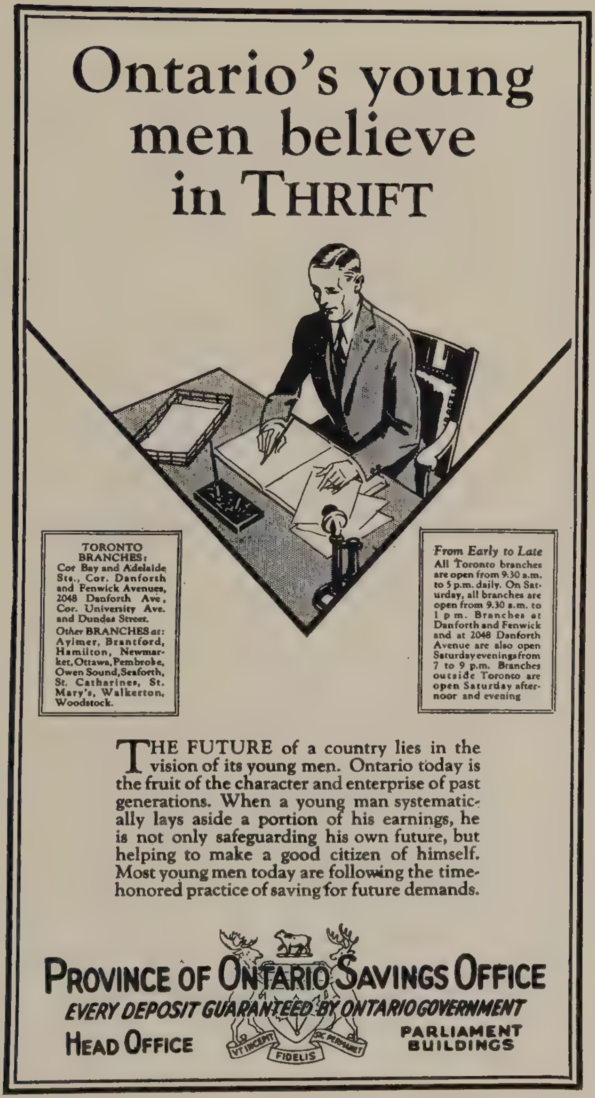
Crystal Clear Ice Co.

Telephone Jackson 142963

Figure 7.—An advertisement that seeks to discredit competitors.

Later Lessons will touch on other phases of the poor copy problem.

What is Meant by a Good Advertisement—A good advertisement is naturally the reverse of a poor one. Good advertisements are those that attract the favorable attention, and arouse the interest of the readers. Note—we said "*favorable attention and interest.*" Some



Ontario's young men believe in THRIFT

TORONTO BRANCHES:
Cor Bay and Adelaide Sts., Cor. Danforth and Fenwick Avenues, 2048 Danforth Ave., Cor. University Ave. and Dundas Street.

Other **BRANCHES** *at:* Aylmer, Brantford, Hamilton, Newmarket, Ottawa, Pembroke, Owen Sound, Seaforth, St. Catharines, St. Mary's, Walkerton, Woodstock.

From Early to Late
All Toronto branches are open from 9.30 a.m. to 5 p.m. daily. On Saturday, all branches are open from 9.30 a.m. to 1 p m. Branches at Danforth and Fenwick and at 2048 Danforth Avenue are also open Saturday evenings from 7 to 9 p.m. Branches outside Toronto are open Saturday afternoon and evening

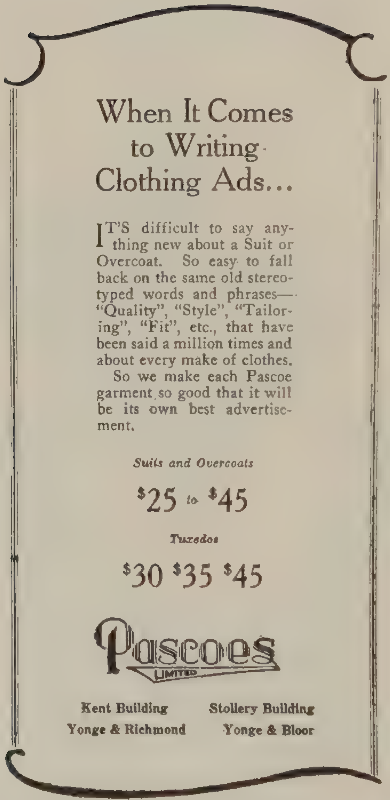
THE FUTURE of a country lies in the vision of its young men. Ontario today is the fruit of the character and enterprise of past generations. When a young man systematically lays aside a portion of his earnings, he is not only safeguarding his own future, but helping to make a good citizen of himself. Most young men today are following the time-honored practice of saving for future demands.

PROVINCE OF ONTARIO SAVINGS OFFICE

EVERY DEPOSIT GUARANTEED BY ONTARIO GOVERNMENT

HEAD OFFICE **PARLIAMENT BUILDINGS**

Figure 8.—A typical well-balanced advertisement.



When It Comes
to Writing
Clothing Ads...

IT'S difficult to say anything new about a Suit or Overcoat. So easy to fall back on the same old stereotyped words and phrases—"Quality", "Style", "Tailoring", "Fit", etc., that have been said a million times and about every make of clothes.

So we make each Pascoe garment so good that it will be its own best advertisement.

Suits and Overcoats

$25 *to* $45

Tuxedos

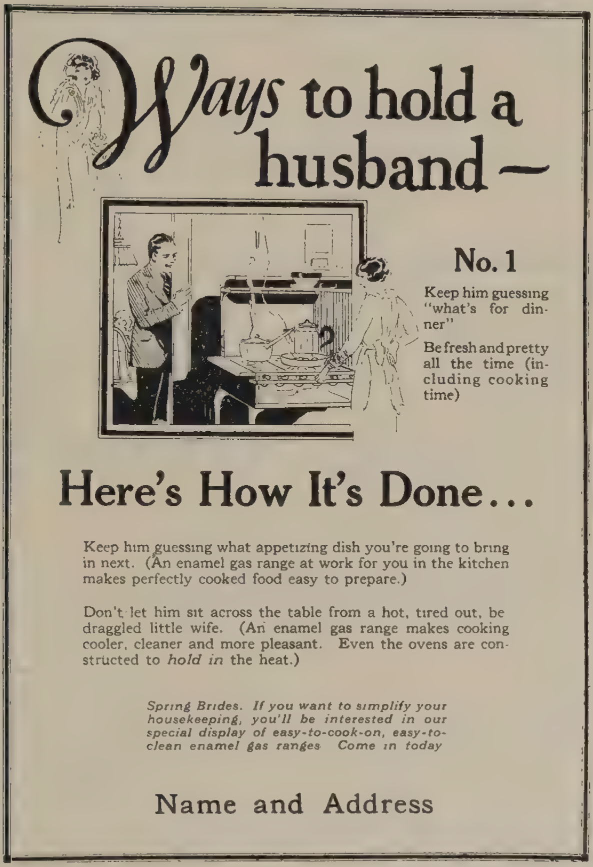
$30 $35 $45

Pascoes
LIMITED

Kent Building
Yonge & Richmond

Stollery Building
Yonge & Bloor

Figure 9.—Note the way the writer of this advertisement attracts the attention.



Ways to hold a husband—

No. 1

Keep him guessing "what's for dinner"

Be fresh and pretty all the time (including cooking time)

Here's How It's Done...

Keep him guessing what appetizing dish you're going to bring in next. (An enamel gas range at work for you in the kitchen makes perfectly cooked food easy to prepare.)

Don't let him sit across the table from a hot, tired out, bedraggled little wife. (An enamel gas range makes cooking cooler, cleaner and more pleasant. Even the ovens are constructed to *hold in* the heat.)

Spring Brides. If you want to simplify your housekeeping, you'll be interested in our special display of easy-to-cook-on, easy-to-clean enamel gas ranges Come in today

Name and Address

Figure 10.—A good example of getting right down to business.

advertisements do attract attention, in fact there are thousands of them that do, but somehow, or other, they fail to arouse any *interest*, and that also in a manner *favorable to the advertiser*.

A few examples of good advertisements are shown in Figs. 8, 9 and 10.

Students will find much of interest if while perusing their newspapers, or magazines, they will take note of the various advertisements and judge for themselves whether the attention-attracting and interest-arousing features are all that could be desired.

EXAMINATION QUESTIONS

Lesson VI.

1. What is meant by a blind title in an advertisement?
2. Give three examples of blind titles.
3. Select four advertisements from your local newspapers that have titles of doubtful value.
4. Suggest new and appropriate titles for advertisements shown in Figs. 1 and 3.
5. Select two advertisements which you consider of doubtful value, and after pasting them on a sheet of paper, describe how you would improve their selling value.
6. What do we mean by a sub-title?
7. Select an advertisement containing a sub-title.
8. What is meant by "copy" in an advertisement?

ADVERTISING

General Course

Test Paper No. 3 — Lessons V and VI

1. What is the inevitable outcome of a hastily-planned advertising campaign? Give reasons for your answer.
2. When we say that an advertising man should be able to visualize his unseen audience, what do we mean? Is it good practice to cultivate this ability?
3. Why should well-defined advertising policies be adopted before making an appeal to the public through the printed message?
4. What is meant by the statement that an advertiser should make his appeal to the public from the public point of view?
5. (a) What does "Sine Cera" mean? (b) Why is honesty the *only* policy in all advertising effort?
6. Why should exaggeration, slang and vulgarism be eliminated from all advertising copy?
7. (a) What is meant by *copy* in advertisements? (b) What is the title or heading in an advertisement?
8. (a) What is a *blind title*? (b) Select six small advertisements that have *blind titles*, or titles of doubtful value. Paste these on suitable-size paper, in a uniform and neat manner, and opposite each ad state your reasons why you believe the title is *a blind one*, or is of doubtful value. (c) Suggest a new and appropriate title for each of the six ads.
9. After reviewing the advertisements known as Fig. 1 and 3, on page 50, of the Lesson, suggest new and appropriate titles for them.
10. What are the characteristics of a good advertisement?
11. Select two small display ads that you believe contain the elements or characteristics that make up a good advertisement. Paste these on paper and point out the good points of each.
12. Why is it a poor policy for an advertiser to *run down* a competitor's line of goods?
13. Select an advertisement in which "slang phrases" or "vulgarisms" are used, and state why it is a poor policy to use such words or phrases.
14. Upon whom should the responsibility for deception in an advertisement be placed?
15. Are so-called "teaser ads" worth-while in modern business advertising?

Lesson VII.

THE STARTING POINT IN ADVERTISEMENT LAYOUT

It has been truly stated that "a thing well begun is half done." Just how far this can be applied to the business of advertising is a question. However, we can truly say that we see many advertisements that are not even half done. That is why we want to insist on starting right, when it comes to preparing good advertising copy. It is half the battle if our students learn early to grasp what constitutes the fundamental principles behind a good advertisement, for there is then a fair possibility of the preparatory work starting off correctly.

Necessity of Starting Right—It is vitally necessary that the ad-writer has a fair knowledge of what he is going to do when he sits down to draw up a product-selling advertisement. Without a knowledge of typography and printing-house methods he would be considerably at a loss to explain his wants. Besides this, there are quite a number of things to be considered before even the copy for an advertisement is ready for the printer. It will be our desire to enlighten our young students as to these necessary points. Our first step will be the layout and printers' instructions.

Instructions to the Printer—It is not right to suppose that the printer has a foreknowledge of what is going on in the ad-writer's mind, and that he will understand how the advertisement is to be set up. Printers, as a rule, are wonderful fellows. It is surprising how they do manage to decipher the rough-and-tumble sort of layouts that are occasionally sent in to them. But they are not mind-readers. A good advertising man's method of display, typographical layout, and whims, soon become known to the intelligent compositor and printer. He, in turn, is able to put together what is wanted without much of an attempt at layout. He is also able to take off a fairly good-looking proof of the original idea, but this likelihood must not be taken for granted. Large printing establishments and newspaper offices employ large staffs of men to look after ad-composition and make-ready. These men become very proficient in the requirements of an ordinary advertisement, but as a rule their experience is based more or less on the work they are doing day by day and on what we term *average advertisements*. Seldom do they have opportunity of studying the fundamental principles underlying an attention-attracting and result-winning advertisement. It would be good business if more printers understood these principles. There are quite a few who do, and when we find them, we find real helpers in the setting-up and putting-together of our advertisements.

However, as we said before, printers are not mind-readers. If it is an advertising man's business to create a mental image of what he wants to see displayed in his advertisement, and back of this picture is a well-defined advertising plan, or campaign, then it becomes absolutely necessary that he be able to instruct his printer, or publisher, accordingly.

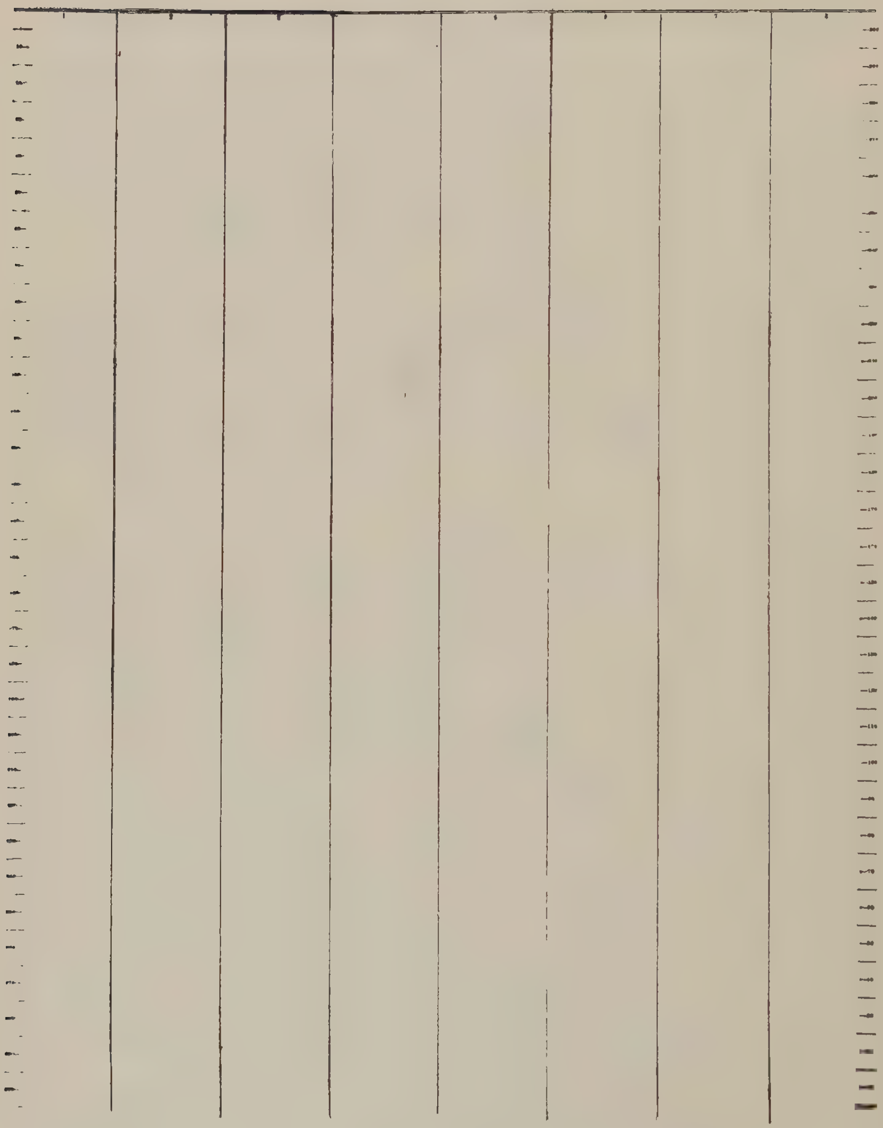


Figure 1.—Layout sheet, or form, suitable for large and full-page advertisements

He must have ability to put on paper what is in his mind, and give clear and explicit instructions on how his advertisements are to be set up. He must show the typographical arrangement, size, shape and form of the advertisement, cuts to be used, type sizes, etc.

It will be our business to instruct our students on how this is to be done, as we proceed with these Lessons.

Layout Sheets and Their Value—By a "layout sheet" we mean any printed or drawn-up paper form that may be used for the purpose of *drawing-up*, or *laying-out*, an advertisement.

A stock of layout sheets properly designed and printed are very handy to have around the advertising office. By the use of a layout form, advertisements may be quickly put together because of the help given by the guiding lines printed on the surface of the sheet.

Layout forms can be made up in various sizes, depending on the requirements of the advertiser. If full-page newspaper advertisements are used most of the time, then it would be well to use plain white sheets slightly larger than a standard newspaper page and on these print in very faint lines an outer enclosing border in 3 point ruling (see Lesson VIII.), and then divide the area by 1 point ruling into 8 standard width newspaper columns. The paper itself should be of fairly good quality and suitable for pen and ink work without running or smudging. See Fig. 1.

A layout sheet makes advertising layout work comparatively simple. On such a form full directions to the compositor regarding the type to be used, styles, sizes, borders, etc., can be given. When the advertisement is laid out, it gives the ad-writer a fairly good idea of how his advertisement will appear when set up. The lightly-printed lines help the ad-writer to rapidly block off the various panels and copy spaces and it gives quick guidance when it comes to running the borders and rules. Without a printed layout sheet much time is wasted in drawing up the preliminary background on which the advertisement is to be laid out. The cost of stocking at least two sizes of layout forms is not high. The money spent is soon made up in time saved, and besides, sheets of this kind help to make much better balanced advertisements.

Fig. 2 is a layout form of a smaller size. The outer dimensions of the sheet are 13 inches wide by 19 inches in depth, top to bottom. There is a margin of approximately 1½ inches white space all around the outer edge, in which space some of the directions to the printer may be written.

The portion showing the printed lines is to be equal in width to four standard newspaper columns, and is to be 15 inches in depth, top to bottom. In the illustration, Fig. 2, it will be noticed that there are three 2-point size rulings printed in black; and dividing the space into four columns.

The whole area is again divided into 1-inch squares by means of 2-point ruling printed in red. Each 1-inch square is in turn divided into

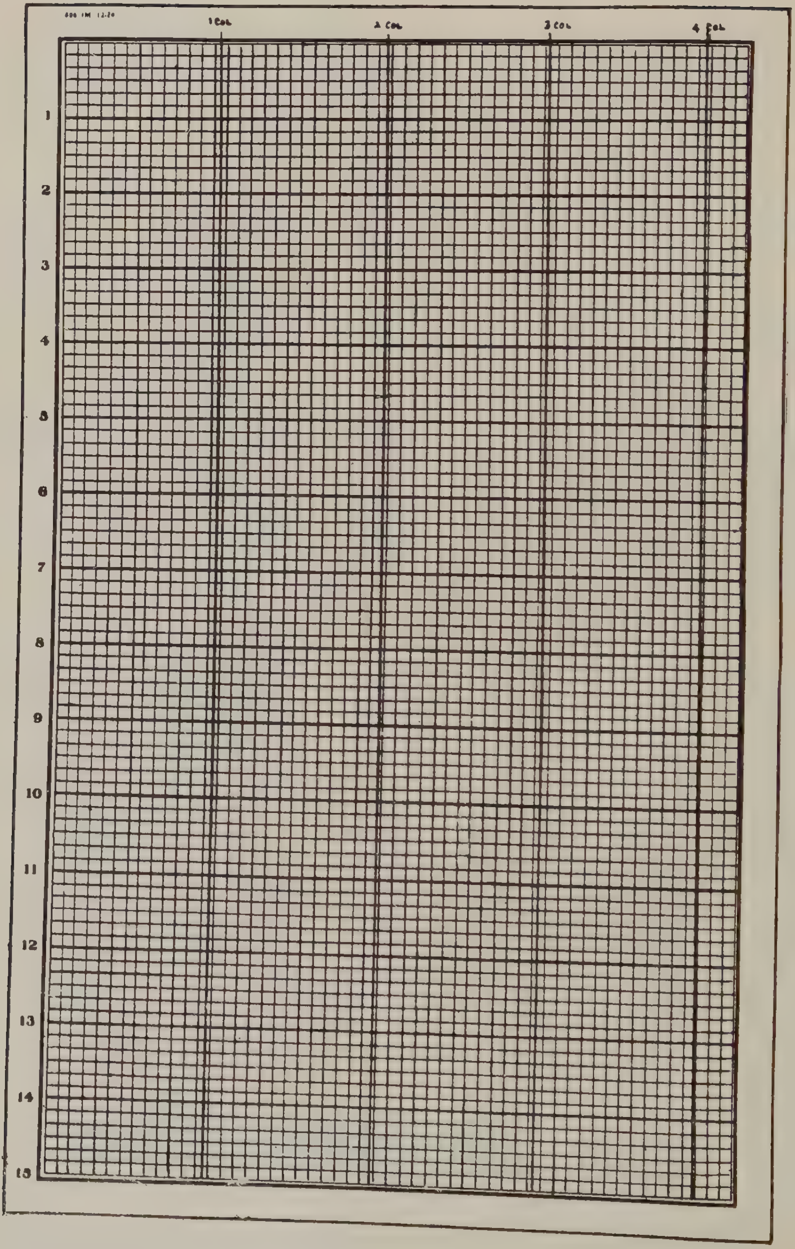

1 Col
2 Col
3 Col
4 Col
1
2
3
4
5
6
7
8
9
10
11
12
13
14
15

Figure 2.—A handy layout sheet for medium and small size advertisements.

smaller light-blue squares one-sixth of an inch square each. The small squares are equal to 12 points square, or one Em Pica square each. See Lesson VIII.—Em Pica.

The small squares enable an ad-writer to quickly mark off definite sizes for copy or reading matter space. A layout form of this kind gives at a glance the number of square inches taken up by any given size reading matter space. By dividing the square inches into the number of average words to be used in the space, will give the answer in number of words per inch. (For size of type and number of words of each size to fit a square inch of reading space, see Lesson VIII.—Type and Typography).

Word-Counting Charts or Forms—While some ad-writers can tell within a narrow margin how many words they have written in any given piece of copy, at best it is an uncertain procedure. The number of words contained in very lengthy pieces of reading matter are difficult to estimate, and yet it is essential that we know the actual number of words written, for each text matter space. The size of type is dependent on the number of average-size words written. If a mistake in a word or two is made one way or the other and is not allowed for, it becomes difficult to set up the matter evenly within the space allotted.

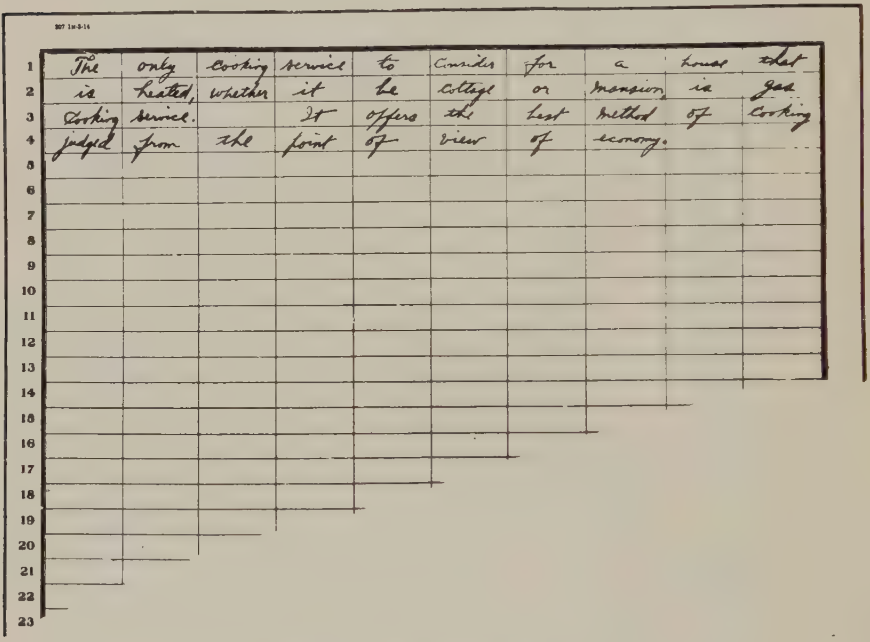
Some time ago the author of this textbook having a large amount of copy to write, lost considerable time counting the number of words he had written. It was necessary to know the number of words in order to find what size of reading matter type could be used. To accomplish this he drew up the form shown in Fig. 3. The dimensions of the form are approximately 13 inches wide by 15 inches deep. On this sheet is printed a large number of oblong squares 1 inch long by ⅓ inch deep each. There are 10 of these spaces across each line. Each line is numbered 1, 2, 3 and so on, and represents 10, 20, 30 spaces. Since these spaces represent the length of an average handwritten word, it became an easy matter after completing the writing of any piece of copy to look to the figure on the left hand side of the chart and adding the 0 find the number of words written. Fig. 3 is shown with some copy already written thereon. The number of words written would be shown as 40.

A chart of this nature will not be required by the student until later on or when he finds word-counting a difficulty. If a person can become accustomed to writing a certain number of words on a given-size sheet of notepaper, then a chart of this kind would not be necessary. However, the idea is given for what it is worth.

Principles of Display in Advertising Copy—The term "display" is that applied to the general form and appearance of an advertisement. It is that which serves to make the advertisement stand out in an attractive manner, and gives emphasis to the most important part of the advertisement.

In writing ordinary black-and-white newspaper advertisements, the student will find he has to deal with three colors, or shades. These are white, grey and black. While not colors, in the sense that we know them, nevertheless the term is given and will show what we mean. The black portions will be the parts made up of the heavier borders, illustrations, and larger display lines of type, such as headings, title, signatures, etc. The grey will be the smaller type matter made up of reading matter, and the white is the background, or paper, on which the advertisement is printed.

The success of every advertisement will largely depend on how these three shades, or colors, are properly proportioned. Too much of one or the other, or an unbalanced display of both will tend to weaken the effectiveness of the advertisement itself.



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1	The	only	cooking	service	to	Consider	for	a	house	that
2	is	heated,	whether	it	be	cottage	or	mansion,	is	gas
3	cooking	service.		It	offers	the	best	method	of	cooking
4	judged	from	the	point	of	view	of	economy.		
5										
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Figure 3.—Word-counting Chart.

Display then, is simply the contrast between the lighter and darker portions of an advertisement.

Now the student should endeavor to layout his work so that there will be a nice balance between, or proportioning of the borders, illustrations and titles. He should try by every means at his disposal to draw up his advertisement just like an artist would display his fine piece of art work. Around the central object he places a mat, and outside of that he places a frame, both of these quite in keeping with, and appropriate to the piece of art displayed. In an advertisement the mat would represent a fair amount of white space to be allowed for around the centrally-placed reading matter, or copy, and the frame would be the border we intend to use.

If our advertisements are to be improvements on the average style, then it becomes necessary for us to look to the manner in which we proportion and display the reading matter, titles, borders, and illustrations. There must be no wild jumble of the parts, neither must there be a great many titles, sub-titles, and such like display lines placed haphazardly in our layouts.

When advertising only one article, then one border, one illustration, one title, one piece of reading matter, and one signature are sufficient, and these should always be properly proportioned and correctly placed. Sometimes two titles, or more, are permissible where the space used is large and there is ample room for proper proportioning and display.

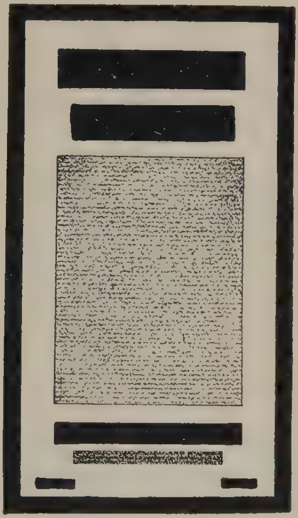


Figure 4.—The black-and-white properly proportioned in an advertisement.

Advertisements of the *futuristic* type, or the jumbled-together style, or the kind where attempts are made to incite curiosity, may attract some attention, but we have never known them to be effective in building any business. Never let us forget that the real object of all advertising is to sell goods and then more goods. Anything apart from this objective is money thrown away.

Fig. 4 is an illustration of a well-balanced black-and-white advertisement proportioned to suit the space. The central dotted space illustrates the grey, or reading type matter.

Laying Out an Ordinary Advertisement—From the foregoing we gain some idea of the manner in which an ordinary black-and-white advertisement is to be laid out, especially in relation to proportion and balance.

Most advertisements consist of four parts: 1. The heading; 2. The body, or reading matter; 3. The close, price, signatures, etc., and 4. The general display.

So in preparing an advertisement, it will be necessary to make a rough sketch indicating the relative position and proportionate space that each part is to occupy. The probable effect of the completed form will in this way be more clearly seen. A sketch of this kind is called the layout. A rough layout becomes of real practical value, because any mistakes or faults can be discovered while there is still opportunity to change them. The first sketch is more for inspection purposes than anything else, and saves a great deal of undoing if the general effect is not pleasing to those who may have to give their final O.K. thereon. See Figs. 5, 6 and 7, for the stepping stones to the completed advertisement.

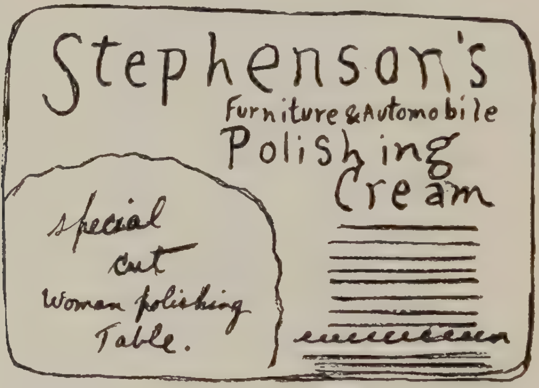


Figure 5.—Rough sketch of an advertisement suitable for the printer, but more for general inspection and study before making up final layout.

Fig. 6 shows how the final layout will appear. Note the general instructions for the printer. It leaves nothing for him to guess at and when he sends a proof of the advertisement, it will be so nearly like the original as to fit directly over it. Fig. 7 shows the advertisement as set up by the printer.

Printers are trained to "set as per copy," no matter if mistakes appear therein. So far as he knows the error is intentional and he will leave it to the advertiser's proof-reader to pass the final O.K. It is essential that our advertisements be well laid-out, properly reviewed, and full instructions shown thereon, if the best results are to be achieved.

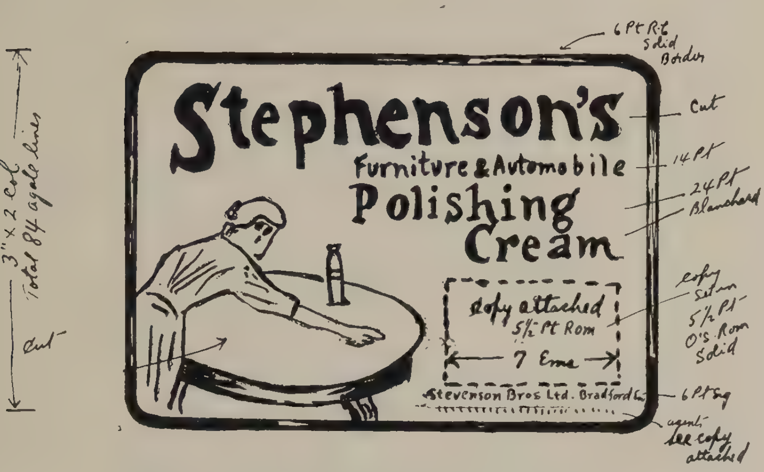
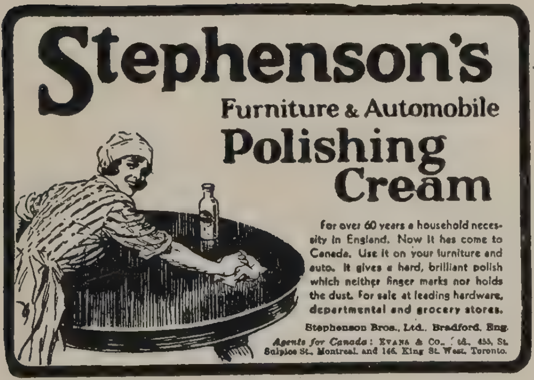

6 Pt R.L. Solid Border
Cut
14 Pt
24 Pt Blanchard
copy Set in 5½ Pt O'S. Rom Solid
6 Pt Eng
agents see copy attached
3" x 2 col. Total 84 agate lines
Cut
Stephenson's
Furniture & Automobile
Polishing
Cream
copy attached 5½ Pt Rom
7 Ems
Stevenson Bros Ltd. Bradford Eng

Figure 6.—The same advertisement properly laid-out, with instructions to the printer.



Stephenson's

Furniture & Automobile

Polishing
Cream

For over 60 years a household necessity in England. Now it has come to Canada. Use it on your furniture and auto. It gives a hard, brilliant polish which neither finger marks nor holds the dust. For sale at leading hardware, departmental and grocery stores.

Stephenson Bros., Ltd., Bradford, Eng.

Agents for Canada: EVANS & CO., Ltd., 455, St. Sulpice St., Montreal and 146 King St. West, Toronto.

Figure 7.—The same advertisement when set up by the printer.

Fitting Copy to the Space—Sometimes a large amount of white space is more effective than a great deal of display matter. It all depends on what space one can afford to pay for, and the nature of the article, or product, to be advertised. Size of type should also be chosen in keeping with the amount of space available. The relief of white space around and outside of the type matter is inviting and pleasing and makes an advertisement easily read. The wording in any advertisement should never appear crowded even if there is a relatively large amount of it. Likewise in very small advertisements, or advertisement panels, such as are shown in mail-order catalogues, the text matter should not come too close to the borders of the advertisement.

Analysis of the problem, the field, the cost of the space, the funds available for any extensive use of space, also how much money should be used for each advertisement, etc., should all be considered when about to decide on the size of the advertisements to be used. Lesson X. will go further into this phase of our work.

The Thing Advertised and Type Styles to Use—Certain styles of clothing set off some people in a more attractive manner than they do others. If we all dressed alike this world would be full of very unattractive people. So in advertising. If one style of type was all that was available for advertising all kinds of products, then advertising would present a very unattractive and inconsistent appearance. Products of all kinds have, we may say, temperaments and characters. There is a character to the most inanimate of substances, and if such things are to be properly displayed to the public gaze in an inviting and appealing manner, they must be dressed in type in keeping with their natures.

That is why we have so many different styles of type faces in the world today—thousands of them. And why? Because one kind of type sets off certain kinds of products in a more attractive and pleasing manner than does another style of type.

It would be quite inconsistent to use a heavy black-face

Oldstyle Bold

type (see Lesson XIII.) in printing an important wedding, or dinner party, invitation card, or announcement. It would also be inconsistent to use a

Wedding Text

type in an advertisement for road rollers, or blacksmiths' anvils. Articles of commerce and general merchandise for practical purposes should be set up in type that fits the idea of utility. Fancy goods, art work, laces, silk goods, precious stones, jewelry, and all goods of delicate design intended for artistic, rather than practical, usage, should be displayed in type that is of the unique, artistic, and delicate design.

Types suitable for goods of practical utility are of the following kind:

Goudy Bold

Goudy Italic

Gothic

Bookman

Cheltenham Bold

Cooper

New Caslon

New Caslon Italic

Bodoni Bold

Garamond Bold

Garamond Bold Italic

There are many others that could be shown but these are given merely as illustrative examples.

Artistic and delicate styles of type are more along the lines of the following:

COPPERPLATE GOTHIC

Caslon Oldstyle

Caslon Oldstyle Italic

Bernhardt

Bernhardt Italic

Kennerley

Bank Script

Kabel Light

Garamond Light

Goudy Light Oldstyle

Bodoni Shaded

and many others. See Lesson VIII., Type and Typography, also Lesson XIII., for Types and Samples of Type Faces.

A thorough study of the thing advertised will determine very largely the styles of type most appropriate.

Most people pay very little attention to the various kinds of type. On the other hand, the temperaments of most people differ, and we are all attracted only to that type which is mostly in keeping with our natures. It would be very distasteful to some people to have to read a book on a subject dear to them if the type matter was of a coarse bold style. Perhaps the most easily read type we know of, because the most legible, is the Roman. Most of the present-day styles of type are based on the lines of the Roman letter. That is why Roman, or Old Style Roman, commonly represented by O. S. Rom., is well fitted for the body, or reading matter portions, of an advertisement. Headings and sub-heads are frequently set up in more elaborate and striking type styles, in order that they may stand out more clearly and forcibly.

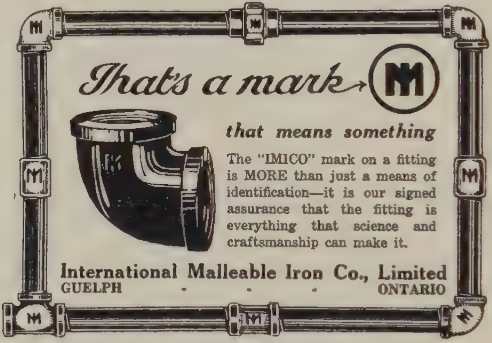
It is not good taste to employ too many varieties of types in one advertisement as this tends to confusion and detracts from the desired simplicity and elegance. We must also remember that as a rule printers do not carry all the styles and sizes of types in general use but have only those which are in common demand for the average kind of job. If, therefore, special styles are required, it will be necessary for the advertiser to supply them. Most printing and publishing houses will gladly give their advertisers sample books showing the styles of type usually carried in stock by them, and from which selection may be made for use in any advertisement, or piece of printed matter. See Lesson XIII. for information on value of Type Catalogues.

Borders and Illustrations—Borders and Illustrations play a very important part in all display advertising. Borders are very important as the means for enclosing the general display. Without a border an advertisement loses much of its attractiveness, and would also lose much of its effectiveness.

Borders should be chosen with the same care as that used in the selection of the type. They should be in keeping with the general scheme, and if unobtainable in the style desired, should be drawn by an artist, and a cut, or an engraving, made of it. Sometimes, in order to emphasize a particular part of an advertisement, or illustration, or some reading matter, a border would have to be drawn by an artist to fit in with the general idea expressed, and an engraving will then be made from the drawing. This applies to specially shaped borders not usually obtainable at the type founders. (See Fig. 8.)

Illustrations play a very important part in advertisements of almost every kind. Most advertisements would be lost without them, and millions of people who are now attracted by illustrations, would be lost to any advertiser who neglected to use them.

In fact, without illustrations, most advertisements would remain unattractive and unread. Lesson XVI. will give our students much valuable thought on the matter of illustrations and their use. In this lesson mention is made of illustrations as a factor in making advertisements attractive and attention-compelling. Anyone who is about to prepare an advertisement for any product is strongly advised to use illustrations, but when deciding on the kind to use, see that they are consistently in keeping with the ideas expressed in the advertisement, and quite appropriate to the product itself. Directly, or indirectly, illustrations should be in keeping with the things said about the product, as well as about the thing itself.



The "IMICO" mark on a fitting is MORE than just a means of identification—it is our signed assurance that the fitting is everything that science and craftsmanship can make it.

International Malleable Iron Co., Limited
GUELPH - - - ONTARIO

Figure 8.—The border used in this advertisement would have to be drawn first and a cut made from it.

EXAMINATION QUESTIONS

Lesson VII.

1. Why is it necessary to know something about printers' requirements when sending in an advertisement to be set up?
2. What is a layout sheet, or form, used for?
3. Of what value is a word-counting form?
4. What is display in an advertisement?
5. Of what value are borders and illustrations?
6. Why is a knowledge of type styles necessary?
7. Take an ordinary newspaper advertisement, and on a separate sheet of paper indicate, in pencil, the grey and black display elements. See Fig. 4.
8. Clip a poorly laid-out advertisement from your newspaper, paste it on a sheet of paper, and beside it draw up another advertisement of similar dimensions, and copy, indicating in pencil how you would properly proportion and balance the various display elements to make a more attractive advertisement.
9. Why is it necessary to select type faces and styles in keeping with the product advertised?

Lesson VIII.

TYPE AND TYPOGRAPHY

Knowledge of Typography Essential—The next step in our progress towards proficiency in advertising is the study of type and typography, and their relationship to the advertiser. Carl Richard Greer, the Buckeye Cover Man, Beckett Paper Company, Hamilton, Ohio, in his work, "The Buckeye Book of Direct Advertising," states in this connection:

> "Sound typography and effective arrangement are the basis of the art of mechanics of advertising. Hence no craftsman or artist printer is more highly esteemed than he who can create a piece of work that is agreeable to the eye, easily read and followed, and conformative to the standards of good taste. Typography and layout are arts, and for this reason they are subject to no set definite rules. A fine craftsman and a mere printer's hack, if given the same copy, the same engravings, the same inks, the same presses, the same type faces, and the same paper and the same instructions, will turn out two entirely different classes of work. The difference will arise from the simple fact that one possesses that indefinable thing, part training and part instinct, that we call 'good taste.' The man who lacks sense of proportion and fitness can hardly become a great printer."

and we might add—a great advertising copy man.

The pieces of type used by the printer for making ink impression on paper are so well known to most of us that only a little time will be taken in describing them. By typography is meant the methods and processes used in putting type and other material together to form what is termed —printed matter. Typography is in reality the art of printing, or the operation of impressing type on paper. Our lesson will therefore be more or less a talk on typology.

No ad-writer, or advertiser, can succeed very well without a knowledge of typography. It is essential that he gain a fair general knowledge of printing-house methods. With this knowledge and a clearer understanding of the art of using this information to advantage, the student will have a much better opportunity of making headway in this connection.

This lesson is prepared with that object in view. Gradually the student will become familiar with the leading type faces and the various technical terms used in printing and publishing houses. It is desired that our readers early grasp the significance of type knowledge and its relationship to the work of ad-writing. With such knowledge it becomes an easy matter to make, describe, and give general instructions to the printer in regard to layouts. With a knowledge of printing-house methods the ad-writer understands just what a printer can do for him, and what are the processes through which the advertisements and other advertising material have to pass. He also knows just what are, and what are not, the limitations leading up to the production of attractive and effective printing.

The co-operation of the printer will prove of immense value to the ad-writer. His practical knowledge of type, inks, paper, borders and illustrations will be worth cultivating. "Two heads are often better than one," so we are told, and printer and ad-writer can bring about very attractive and effective advertising material, if this co-operation is properly cultivated.

Value of Visits to Printing and Engraving Houses—It is strongly recommended that students of advertising cultivate the habit of visiting printing, publishing and engraving houses, from where they can obtain first-hand information and instruction in the methods and processes of printing and engraving.

Very few managers, or superintendents, of representative printing establishments ever refuse information, or plant inspection, when they see there is an honest desire to learn something of the processes involved. If the student is already in the business of advertising he will find his own firm's printer, publisher, or engraver, very willing to allow an inspection of the various processes used in the plant. To watch the various processes and steps through which a piece of advertising has to travel before it finally evolves into the finished product is an education well worth having.

Fourteen Points in Good Typography—Mr. Gress, in his American Printer Scrap Book series, gives the following "Fourteen Points in Good Typography":

"1. Space closely between words, and set matter leaded rather than solid. Use an en quad or less between sentences.
2. In all cases the foot margin should measure more than the head and side margins; on pairs of pages the inner side margins should be smallest; on single pages both side margins should be alike. Margins in books and pamphlets should decrease in this order: foot, outer side, head, inner side.
3. Do not use type smaller than ten point for circulars, or books, if they are to be read
4. In the selection of type faces, when in doubt, choose those modeled on the Roman letters of Jenson and Garamond and on the Italic of Aldus and Grandjon, and on the Roman and Italic letters of Caslon and Baskerville.
5. Avoid many groups or many sizes of type on the same page. Assemble the type groups around one or two points; do not scatter them over a great area.
6. As a general rule use but one design of type face on a job of printing. For variety, small capitals and italics of the same design may be introduced at suitable places.
7. Decoration should not be made a part of the average job of printing unless it will add a necessary feature, and even then it should be used only in a minor way. A very small leaf ornament usually suffices.
8. There should not be an excessive amount of space under initial letters. The space at the right side of the initial should be the same as at the foot. three-line initial, as an instance, should reach from the top of the face of the first line to the bottom of the face of the third line. Initial letters

a size or two larger than the type used for the reading matter itself looks well extending above the first line instead of descending.

9. Do not use color unless color harmony is understood. A touch of burnt orange or vermillion on a type page printed in black ink on antique stock is always good. Do not use gaudy combinations like a bright green with a bright red.
10. Be liberal with white space, but do not waste it; apportion it so that it will count in the general effect.
11. The type face and the style of arrangement used on folders and booklets should be uniform throughout. Cover, title page, and text pages, should be related in treatment.
12. Extended and condensed type faces should seldom be used. The normal standard types will be found usable in ninety-nine cases out of a hundred.
13. Avoid many rules and panels, which make press work difficult and seldom look well; give the type a chance.
14. Lower-case letters, being more legible, should be used in preference to capitals for most display lines. Lines in capitals (especially old style) are made more legible by slight letter-spacing; lower-case should not be letter-spaced in body matter or in display lines."[1]

It is impossible in this textbook to give very much information on the various printing-house methods, or of printing, publishing, printing presses, and such things. It will be necessary, however, to give instruction on that phase of typology which is of vital importance to our students—we refer more particularly to the matter of type measurement.

Type Measurement—The Point System—About 1886 the American Type Founders Union came to the conclusion that some regulations and standards should be adopted to simplify the measurement of type. Prior to this time type sizes were designated by various names—pearl, diamond, agate, ruby, nonpareil, etc. To regulate this the "point system" was finally adopted.

When reference is made to the measurement of a piece of type, the height of the body (up and down across the face), but not the face of the type—is understood. The height of type is expressed in *points*. A point is 1/72 of an inch. Therefore 72 points body measurement would represent an inch of type. When a piece of type is stated to be *12 points high*, or of *12 points*, it means that its body is 12/72 of an inch high. If six lines of 12/72 inch type were set up without any dividing spaces between, or in other words, *set solid*, the six lines would measure one inch in thickness through the several bodies top to bottom. Two lines of 36 point type would also measure one inch through the two bodies.

The face measurement is not considered when speaking of the height of the type. It is therefore, obvious that if we wanted to use type showing a half-inch or 36/72 inch letter, or face, it would be necessary to state that approximately a 42 point type is required to give nearest face size. The reason for this is that the face of the type, or letter shown on the end of the piece of type, is not as large as the body. However, we must not forget when referring to the size of any piece of type that it is the height of the **body** that is meant. There is a "face depth" and a "body depth" to most types used in printing.

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[1] Reproduced by permission of American Printer.

In laying out advertisements allowance must be made for the body heights of type. We must not try to crowd two 42 point lines of type into an inch, or 72-point, space. If we want to find how many lines of a certain size type, say 18 points, will go into an inch, divide 18 into 72, which will give 4 lines to an inch in depth. There is a shoulder on each piece of type which allows for the varying heights of the letters of the alphabet when set up. Some letters extend higher, and some lower than others, and an allowance is made in the height of the body on a given size type to take care of this. Note Fig. 1, where a line of 42 point type is set up.

Displaying

Figure 1.—Line of 42 point type showing the uniform height of body, but varying heights and depths of the capital and lower case (smaller face) letters. The top and lower line indicate body thickness of the letters.

The top of the capital letter almost reaches the upper edge of the type itself, but it has a shoulder at the foot or lower part of the letter to take care of the extension on the lower case letters next to it. This may be seen on the lower portion of the letter **y**. The term "lower case" is a name given to the ordinary Roman uncapitalized letters such as g, y, t, r, l, m, o, etc., whereas capitals are uniform in height as *TYPES*. The word "*types*" set with a capital *T* and four lower case letters would appear like this, "*Types*." The body of the type remains the same in any designated point size. If the body dimensions of a piece of type varied because of the different sizes of faces shown in a given style of type, the line of type when set up would be very uneven, requiring building up with what are styled leads and quads of varying thicknesses. The punctuation marks, as the period, etc., used in a line of type have the same height of body as the letters in the line, although the width of the body may vary. Also see Figs. 6 and 8.

GREAT—NESS

Cheltenham Bold 48 pt. Cheltenham Condensed 48 pt.

Figure 2.—Showing varying widths of 48 point type depending on the condensed or extended nature of the letter or character used.

The width of a piece of type is another matter. Widths vary according to the styles of type faces. For example, the width of a 48 point Cheltenham Extended type would be much wider than a 48 point Cheltenham Condensed. (See Fig. 2).

The Em-Pica—Because of the variations in the width of the styles of letters, the measurement of a line of type is computed in "ems" or "ems pica." This is the printer's term for his standard line of measurement. It comes from the letter M because this letter is the most uniform; therefore the square of the letter M was chosen. The standard em pica is exactly 12 points, or 12/72 of an inch square. It will therefore be seen that six ems together make one inch in width. Since it will take 36 em picas to a square inch, the standard em pica would be 1/36 of a square inch.

Newspaper publishers do not state that their paper columns are so many inches wide; they state the width in ems pica. (See Lesson X.). If a printer did not have a sufficient supply of type on hand to set up a certain piece of matter, he could send the copy to a commercial compositor, or type setter, who would set up the material and charge for it at so much per 1,000 ems—6 ems to each lineal inch.

In our lessons more particular emphasis will be placed on the use to be made of the em-pica in the advertisement layout.

All space marked off for reading, or text, matter, should designate the width in em picas. See Fig. 3, for example:

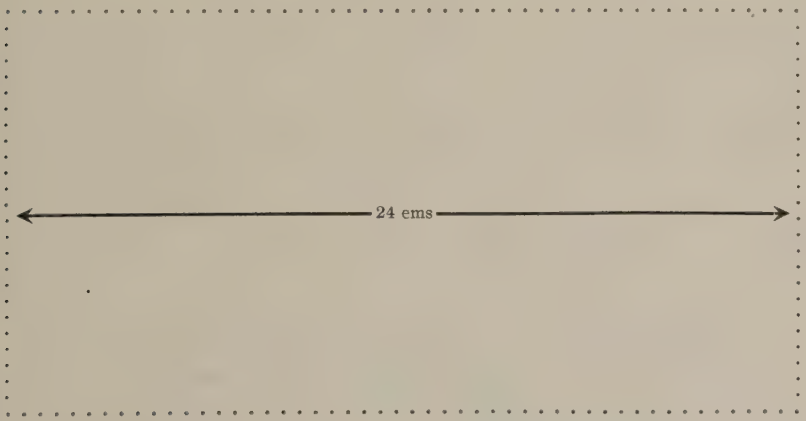


Figure 3.—Showing how to designate reading matter dimensions and widths in advertisement layouts.

Some ad-writers designate the space required for the reading matter by dotted lines as shown in Fig. 3. Others mark the space by a number of straight lines as in Fig. 4.

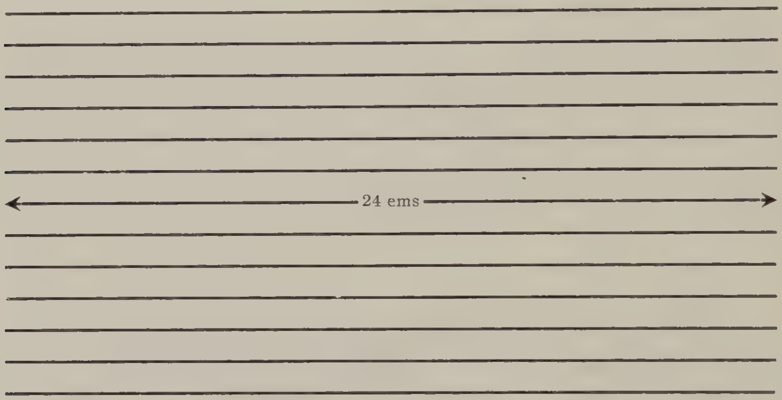


Figure 4.—Showing manner in which reading matter space is commonly laid out.

Your authors prefer the dotted line form. Do not draw a line around the space allowed for the reading matter as typified in Fig. 5. A space surrounded by an inked or pencilled line may be taken to mean a border that is to be set up around the reading matter.

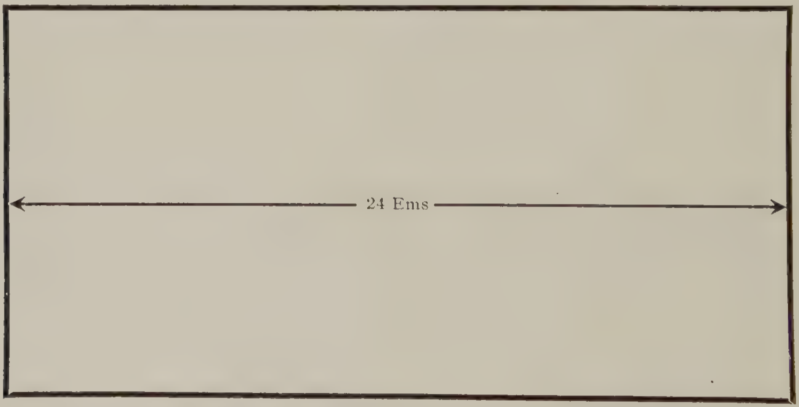


Figure 5.—Showing wrong way of marking-off reading matter space.

Whatever space is set apart for the reading or text matter, designate it by the dotted lines, and then mark with arrows the width of each panel or space in ems pica. By referring to Lesson X. the student will see examples of how the reading matter spaces are laid out, and how instructions regarding their widths, are given to the printer.

Parts of a Piece of Type—It may be of interest to the student to learn something about the various parts of a piece of type.

Fig. 6 is an illustration of a line of type composed of two large and seven small capital letters. The nicks show the side of the type nearest the reader and are there for the purpose of guiding the hand compositor when setting up type quickly. These nicks are shown on one side of each piece of type, and differ as to their measurement and position on the body, depending on the styles of type being used. If a wrong piece of Cheltenham face type (see Lesson XIII.) got into a type case holding Blanchard faces, the compositor would quickly note the mistake when the line of type was set up. He would note this because the nicks would not be opposite or uniform with one another across the line. The larger capitals M and T in Fig. 6 have nicks that differ from those shown in the case of the smaller capitals. This is quite correct when two different styles and sizes of capitals are being used in the same line of a certain point size of type. In the case of the dash, or hyphen, shown in Fig. 6, only one nick is shown.

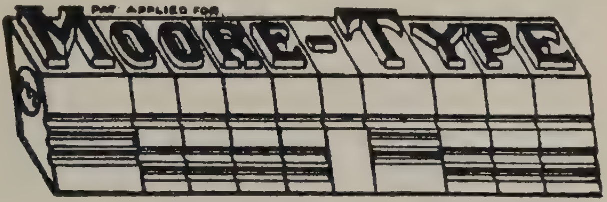


Figure 6.—Line of type showing various parts of each piece.

The small round circle shown on the body of the capital M is what is termed the "pin mark." This indention is made by the pin used in separating the type from the original mold. Sometimes this pin mark is used by type founders as the place to designate the type size.

The sloping side on the outer side of each letter is called the *neck*, or *beard*, and reaches down to what is termed the *shoulder*, or flat bed on which the letter is as it were resting.

The *face* of the type itself is the letter, number or character shown on the upper end of the piece of type. This word—*face*, also is applied to designate the style of the type face, such as **black face,** light face, **bold face,** etc.

The *counter* is the hollow, or depression, between the lines of the face. The *body* of the type, that part between the shoulder and the feet, is sometimes called the *shank*. The *feet* being the two small pedestals or projections on which the type rests. The length of a piece of type from the base, or feet, to the face of the letter, commonly called height to paper, in this country is standardized approximately at 11/12 inch, correctly .9186 inch. (Also see Fig. 8.)

A *font* of type is a complete assortment of all the letters and characters contained in any one style or size of type, sufficient to set up an average size composition or text.

Leads, Slugs, Spaces and Quads—It is quite necessary for us to know something respecting the manner in which the different lines of type matter are spaced, or arranged in relationship to each other. It is quite common to tell the printer that we want the reading matter set *leaded* or *solid*. By "leaded" we mean that spacing materials (called "leads," pronounced "leds") ordinarily 2 points thick each, are to be placed between the lines of type, one lead to each line.

10 Point

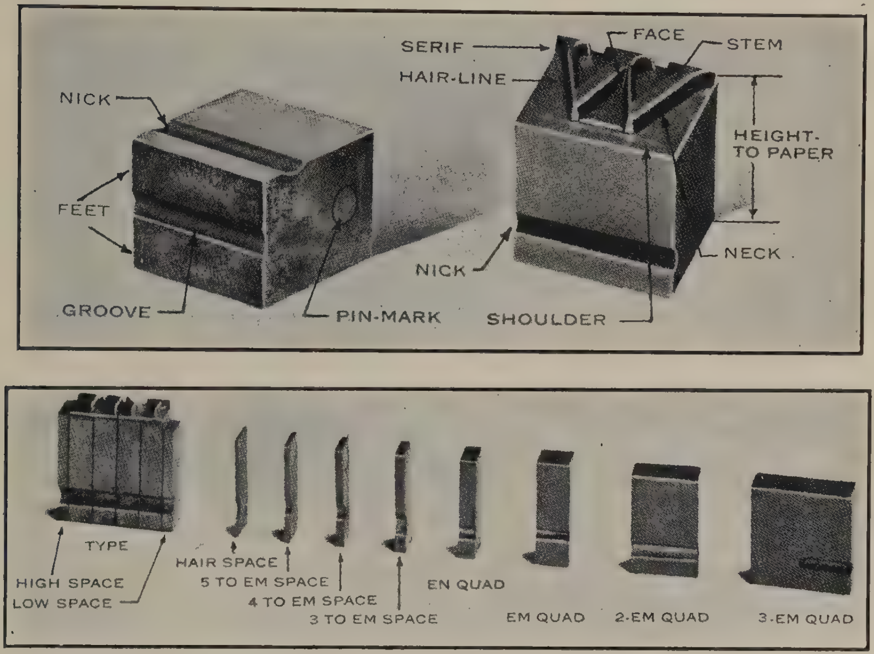
THROUGH GIVING CLOSE STUDY AND attention to what some people consider "petty details," it is possible for any employing printer to effect time and labor savings in his establishment. Little gains in time here and there, accomplished through every-day labor-saving methods, will mean a saving of many dollars during the course of a year. At the present price of labor you cannot afford to have your compositors wasting time hunting up sorts, when you can purchase Type from us at half the price charged by other foundries. Every observing foreman and proprietor of a printing office has noticed that the compositors always do better work and make more attractive display after a lot of distribution has been done and the cases are fairly well filled up, but few of them have sensed the right reason for this extra quality and production. The truth is that they go at their work with more vim and confidence because they know that the cases now contain sufficient sorts to enable them to set the job in the $1234567890

Figure 7.—Illustrating reading matter set with and without "leads" between the lines.

To set "solid" means to set the type without any spacing or widening-out material between the lines. Type against type. Type set solid will show some dividing white space between each line when printed, owing to the slight shoulder shown on each piece of type body, but solidly set type is not as easily read, particularly in types of a size 6 points or under.

Fig. 7 is an illustration of how reading matter set in 10 point Modern Roman Italic appears when set leaded and solid. The top portion shows the lines spaced with 2 point leads, whereas the lower portion is without leads.

There are varying sizes in leads, 1, 2, 3 point, etc., but as a rule 2 point size is the most commonly used. Other spacing materials, run in size from 6 points to 72 points in thickness. *Quads* are used to space out the letters and words and are usually designated as hair space, 5-to-em space, 4-to-em space, 3-to-em space, en quad, em quad, 2-em quad, 3-em quad, etc. See Fig. 8.


SERIF
FACE
STEM
HAIR-LINE
NICK
HEIGHT-TO PAPER
FEET
NECK
NICK
GROOVE
PIN-MARK
SHOULDER
TYPE
HAIR SPACE
5 TO EM SPACE
4 TO EM SPACE
3 TO EM SPACE
EN QUAD
HIGH SPACE
LOW SPACE
EM QUAD
2-EM QUAD
3-EM QUAD

Courtesy Commercial Engraving Publishing Company, Indianapolis.

Figure 8.—Upper picture shows the various parts of a piece of type. Lower shows space and quad sizes.

The Freakish Advertisement—A student should bear in mind that it is a difficult matter to set up advertisements that are more or less "freakish" in design. Besides, they are not, as a rule, the kind that sell goods. Advertisements of this kind are difficult to set up and are never at best worth attempting. If we want to be clownish let us join the circus. A circus is here today and gone tomorrow, and what funny things are done may work out to profit with such an organization, but not so with local representative and permanent business houses.

If advertisements are required out of the usual run of "setting," get an artist to draw up the unusual features and order a cut or engraving made of it. The cut can be mortised or "cut out" to allow ordinary type matter to be set up therein.

When making the layout of your advertisement always state whether the reading matter is to be set solid or set leaded.

What Size Reading Matter Type to Use—Reading text type in ordinary advertisements, is seldom used in sizes smaller than 5 point, or in larger sizes than 18 point. Above 18 point the type can be considered in the display class. It will be our objective to give some idea as to sizes that can be best used for various advertising purposes. 5 point is occasionally used for text matter in dictionaries, bibles, marginal notes and references. It is seldom used in commercial work.

Five and One-half Point, or Agate Type, is quite commonly used in setting "want" advertisements in classified newspaper columns. It is also used in text, or reading matter of mail-order catalogues, advertising the many small articles listed.

It is best not to use long drawn out lines of any size type, 6 points or under. Such type is difficult to read when set in lines longer than two inches.

Six Point, Nonpareil—This size is also used considerably for "want" advertisements in daily and weekly newspapers. It is the size most commonly used for reading matter of newspapers. It is a splendid type to use in mail-order catalogue advertisements, provided space is not at a premium.

Eight Point, Brevier, is quite commonly used for reading text in many country newspaper advertisements. Lines of 8 point type longer than 4 inches, or 24 ems, are difficult to read. This type shows off to better advantage if used in lines not over 18 ems pica. Such type set leaded is much easier to read.

Ten Point, Long Primer, is a favorite type with a large number of advertisers, printers and publishers. It is an easy type to read and shows up to advantage in most newspaper, trade journal and magazine advertisements. It finds ready use in standard catalogues, booklets, pamphlets and circulars.

Twelve Point, Pica, is an excellent type for reading matter in larger advertisements and broadsides.

Fourteen Point, English, is a type that will be found helpful in the descriptive or text matter of large advertisements and circulars where plenty of white margins are allowable.

Eighteen Point, Great Primer, seldom used in text or reading matter of ordinary advertisements, but becomes of value for descriptive matter in the smaller style of bulletins, auction sale advertisements, large handbills, etc. In fact, no ordinary wall announcement or poster reading matter should be set in sizes of type smaller than 18 point.

Setting Type to Suit the Space—We now come to the point where some instruction is needed on the sizes of type to use when a certain number of words are to be set up in a given size space.

It is important that we should have knowledge of this phase of the work; otherwise we would oftentimes find ourselves in difficulties trying to crowd 200 words into a 100 word space. It is also important that we be in a position to instruct our printer regarding the size of type to use when setting up the reading matter for an advertisement. It has been found that a certain number of these average-length words may be set solid into a square inch of reading matter space if a Roman face type, of a given size, is used. When set leaded, a lesser number may be used.

Now it has been determined that approximately 50 words of 5½ point Roman type may be set solid in a square inch of reading matter space, but only 40 words when the type is leaded, using 2 point leads. A lesser number of words may be set up to each square inch as we ascend the scale of sizes. Having grasped the significance of this we are now able to give a table, Fig. 9, showing the number of words to the square inch when set solid, and also when set leaded. If black face Roman is required, deduct a word or two per square inch from these figures:

Size of type in points	Approximate Number of words if set "solid" to each square inch	Approximate Number of words if set "leaded" to each square inch
5½ Points...	50	40
6 Points...	45	32
8 Points...	30	21
10 Points...	20	15
12 Points...	13	10
14 Points...	10	7
18 Points...	6	4

Figure 9.—Showing approximate number of words to the square inch when set in O.S. Roman Light Face Type, solid or leaded.

To use the table we must find how many square inches are in our reading matter space. Let us assume that a space 4 inches wide (24 ems pica) by 3 inches deep has to be filled with type set solid using 10 point Roman type. That gives us 12 square inches. By referring to the table we find that 20 words of 10 point type set solid will fit each square inch. It is therefore quite obvious that 12 square inches would take 240 words. If we wanted the type set leaded, only 15 words would go into each square inch, or 180 words to fit the 12 square inches.

Showing
Sizes of Type
in Points

5½ Point Type
6 Point Type
7 Point Type
8 Point Type
10 Point Type
12 Point Type
14 Point Type
18 Point Type
24 Point Type
30 Point Type
36 Point Type
42 Point Ty
48 Point T
60 Poin
72 Poi

Figure 10.—Showing varying sizes of type in points. The same face, or style, is used throughout.

When it is necessary to write copy for the reading text portion of an advertisement, find the size of the space the matter is to be fitted into. Then settle on the size of type required, set solid or leaded, and having found the number of words to fit the space, write your copy accordingly.

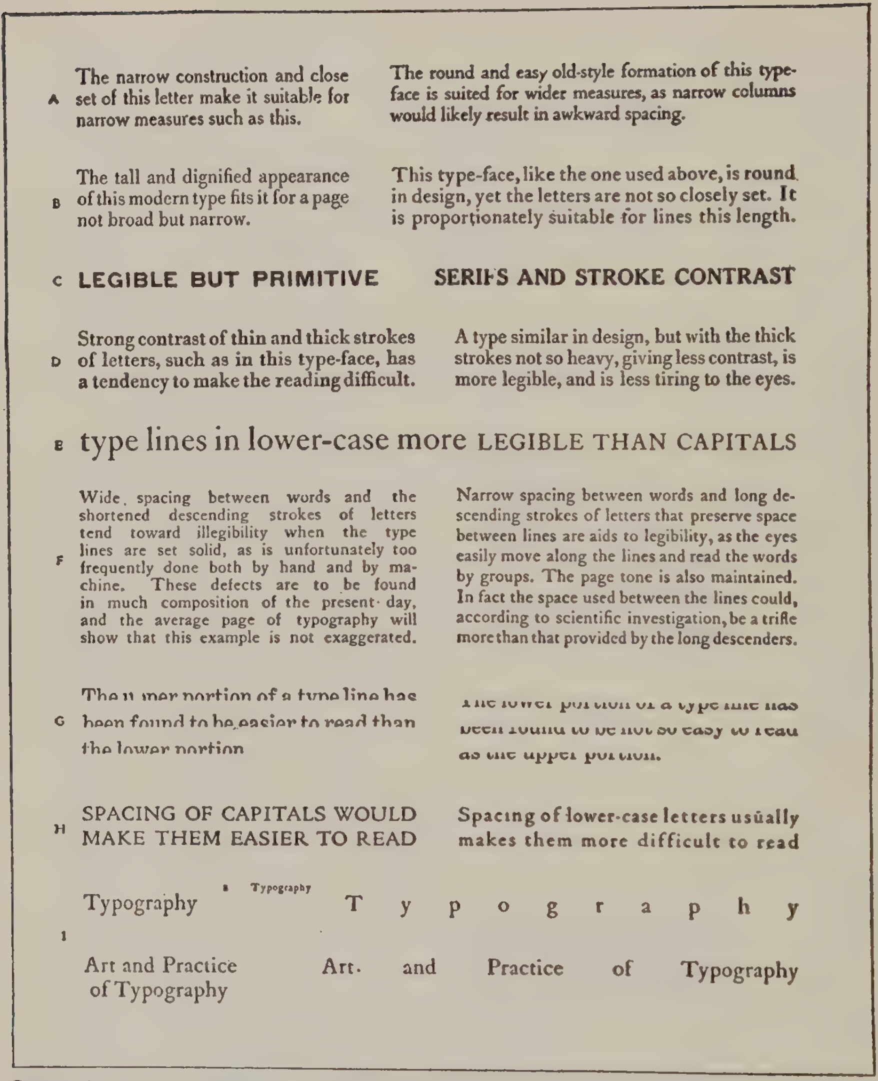
Another way is to go ahead and write the text matter and then count your words. By dividing the square inch area of your space into the number of words written, the number of words per square inch will be obtained. Then go down the table until you come to the nearest number of words per square inch and the size of type to use will be found. If the result shows a type too small in size to be of use, then reduce the words in your copy until it comes within the next larger size type shown on the scale.

Fig. 10 is a good illustration of how a line of type extends outwardly when set up in type beginning with the small 5½ point and ending with 72 point size.

Studies in Typographical Legibility—By courtesy of the *American Printer* we are enabled to illustrate a study in typographical legibility that will greatly assist our students in their advertising work. (See Fig. 11). These studies show how types of different kinds appear when set up in different ways.

The Modern Trend—As there has been a modern trend in advertising copy, so also is there a tendency in this direction in typographical production. Quoting from an address before the *New York Employing Printers' Association* by *Montague Lee*, entitled *"The Modern Trend,"* appearing in the *American Printer*, May, 1928, and reproduced herewith by permission, the following may be of interest in this connection:

> "To my way of thinking, the modern trend in type faces is readily enough described. This trend is clearly marked and can be disposed of briefly, and, I think, with the complete concurrence of everyone who is interested in typography. But the estimation of the true value of this trend is altogether another matter and one in which we may err widely. For whenever we are in the midst of any new and radical movement in the arts, it is difficult to gauge that movement accurately.
>
> "But first of all, what is this trend? In my opinion it is clearly toward any and all types of unusual, striking design. Such types first came to us in driblets from French and German foundries. In the past few years, these importations have increased astonishingly, and to meet the competition, American founders have cut one after another letter of bizarre design. Now we are in the midst of a veritable orgy of weird types. So numerous are these faces that it is difficult even to keep abreast of the day in identifying them. Sometimes we feel almost overwhelmed by their multiplicity and eccentricity.
>
> "What we now call, for want of a better term, 'modern' or 'modernistic' typography originated principally in Austria and Germany and signs of it began to appear on the horizon quite a few years ago in Vienna and Berlin and, later, in Paris. It might be pointed out right here, however, that movements in typography are invariably a phase of larger movements in the arts and crafts. As you all know, it is easy to identify the period of a book by its typography. It is equally easy to do a piece of period typography, just as a decorator might do a period house. It has been very interesting to me to note how closely 'modern' typography is allied to the 'modern' interior decoration that preceded it slightly in origin, though typography is more



A The narrow construction and close set of this letter make it suitable for narrow measures such as this.

The round and easy old-style formation of this type-face is suited for wider measures, as narrow columns would likely result in awkward spacing.

B The tall and dignified appearance of this modern type fits it for a page not broad but narrow.

This type-face, like the one used above, is round in design, yet the letters are not so closely set. It is proportionately suitable for lines this length.

C LEGIBLE BUT PRIMITIVE

SERIFS AND STROKE CONTRAST

D Strong contrast of thin and thick strokes of letters, such as in this type-face, has a tendency to make the reading difficult.

A type similar in design, but with the thick strokes not so heavy, giving less contrast, is more legible, and is less tiring to the eyes.

E type lines in lower-case more LEGIBLE THAN CAPITALS

F Wide spacing between words and the shortened descending strokes of letters tend toward illegibility when the type lines are set solid, as is unfortunately too frequently done both by hand and by machine. These defects are to be found in much composition of the present day, and the average page of typography will show that this example is not exaggerated.

Narrow spacing between words and long descending strokes of letters that preserve space between lines are aids to legibility, as the eyes easily move along the lines and read the words by groups. The page tone is also maintained. In fact the space used between the lines could, according to scientific investigation, be a trifle more than that provided by the long descenders.

G The upper portion of a type line has been found to be easier to read than the lower portion.

The lower portion of a type line has been found to be not so easy to read as the upper portion.

H SPACING OF CAPITALS WOULD MAKE THEM EASIER TO READ

Spacing of lower-case letters usually makes them more difficult to read

I Typography Typography Typography

Art and Practice of Typography

Art. and Practice of Typography

Courtesy The American Printer

Studies in Typographic Legibility

(A and B) Narrowly formed letters require narrower lengths of line than types of wider formation. (C) Serifless capitals are legible but primitive; serifs are necessary to character. (D) Strong contrasts of thick and thin strokes make reading difficult. (E) Type lines in lower-case are, in the same size, more legible than those in capitals. (F) Wide spacing between words tends toward illegibility, while narrow spacing between words is an aid to legibility. (G) The upper portion of a type line is easier to read than the lower portion. (H) While letter-spacing of capitals makes them easier to read, letter-spacing of lower-case letters makes them difficult to read. (I) Concentration of letters and words contrasted with spaced letters and words

Figure 11.

mobile, and the new typographic movement reached us somewhat ahead of the new movement in decoration. . .

"Regardless of whether we think all of 'modern' typography a fad of the moment or not, we can be sure that some of it is better than the remainder, that there are degrees of skill and taste displayed. When it is all so new and startling, however, it is difficult to have any norm, or measure, by which to discriminate. On every hand we see wild extravagances in type. Some of these are executed in my shop every day. Some of the worst looking, according to our old standards of judgment, are today considered the most effective. Just when we thought we knew what good light-face composition is, along comes the art director who uses Broadway in reverse color. . . The foundry, after cutting the beautiful Cloister Light-Face, a true letter of great distinctions, turns to Gallia and promises a series of surprises. And on every hand, these new fonts are being used, some no doubt with discrimination, others with utter lack of taste. . .

"Among the pitfalls that are pretty well recognized, is the danger of doing things differently just to be different. I feel that this is in evidence very widely just now. It is an abuse inherent in anything new, and the results are bound to be unsatisfactory. I notice a tremendous struggle on the part of advertising agencies, for instance, merely to obtain type faces that no one else has. Less thought, far less, is devoted to the use of the faces. Yet it is my opinion that the USE of type, regardless of the style, is, generally speaking, more important than the face itself.

"It is obvious that at this stage, much of our 'modern' typography is likely to be crude, vulgar, and not at all representative of the movement. We can all use our influence to give 'modern' typography a fair chance.

"But whether we are in the midst of an age that will be looked back upon with all the opprobrium now vented on the Victorian or whether we are now making the museum specimens of the future, only time will tell. We can have our opinion, but an opinion it must for the present remain."

EXAMINATION QUESTIONS

Lesson No. VIII.

1. Of what value to an advertiser is a knowledge of types and typography?
2. Is it good practice to visit printing, publishing and engraving houses? Why?
3. What is a point in type measurement?
4. When we say a piece of type is 36 points, what do we mean?
5. What is a "lower case" letter?
6. What is an "em pica?"
7. If a piece of text matter is to be set "solid," what is meant? If set "leaded"?
8. How many words of 12 point type set "solid" can go into a space 2½ inches by 3½ inches?
9. If we have a space 2 inches by 3 inches in size, what size type can be used if 120 words are to fit into the space, and how will it be set—solid or leaded?
10. Select two newspaper advertisements that you consider are "*freakish*" in design and layout. How would you improve them?
11. Why is it not good practice to use long lines of 5½, 6 and 8 point type?

ADVERTISING

General Course

Test Paper No. 4 — Lessons VII and VIII

1. Why is it good practice for an ad-writer to study printers' requirements and to learn something about the printing business?
2. Of what value are *layout* sheets and *word counting* forms?
3. (a) Why should an ad-writer study typography? (b) Is it poor practice to use too many styles of type in one advertisement? Give your reasons. (c) What part do borders and illustrations play in advertising copy?
4. What is *display* in advertising copy?
5. Clip a small display advertisement from the local paper, and after pasting it on a sheet of paper point out the various display elements of black, grey and white.
6. What is (a) an em pica? (b) a point in type measurement? (c) a lead (pronounced led)? (d) the face of a piece of type? (e) the body of a piece of type? (f) a lower-case letter? (g) a quad? (h) a condensed letter? (i) an extended letter?
7. What is meant when we say the copy or text matter is to be set in (a) leaded type? (b) in solid type?
8. Clip from the newspaper a poorly-balanced and proportioned advertisement. Paste it on a sheet of paper and to one side lay out a new ad of the same size, showing how you would improve it.
9. How many *points* in type measurement are there in a piece of type having a body 3/4 inch thick?
10. What is the proper way to designate the *text* or *reading matter* space on layout sheets?
11. How many words of 10 point *leaded* type can be set into a space 4 inches (24 ems) wide, by 2 inches deep?
12. If we have 200 words to be set up in a space 3 inches (18 ems) wide, by 3 inches deep, what size of reading matter type will be required, and state whether *solid* or *leaded*?
13. What is a freakish ad? Submit one taken from a local newspaper and after pasting it on a sheet of paper state why you believe it is *freakish* and how you would improve it.
14. How many lines would there be in an inch of solidly-set 12-point type?
15. Why should we be liberal in the use of white space in advertisements?

Lesson IX.

SELLING POINTS—WHAT THEY ARE

We now approach a step nearer to where the actual preparation of an advertisement begins. But first of all we have to learn a little, in fact a great deal, about the things that when written into an advertisement help to make it a salesman. These things that help to sell the goods are called *selling points*.

Definition of a Selling Point—Now a selling point is any virtue, quality, argument, illustration, or method of displaying the goods which when introduced or written into the advertisement, helps to bring about, or to actually sell, the thing advertised. Every article, or service for sale to the general public should have merits, or good points, that are worthy of presentation in an advertisement. If it has no merit, then it should not be advertised. You might buy *Canada Bread* because it is *healthful*, or because *Canada Bread* is *tasty*. *Healthful* and *Tasty* would be selling points. One advertisement might be written with nothing but the words "*Canada Bread*" in the title. Such a title standing alone might attract attention, and by its repetition day after day bring the public to a consciousness that such bread existed, or was on the market. However, a title of that kind would not be half as effective as one to which a selling point or two had been added. For example: "*Canada Bread* is *Tasty and Healthful*" is a title more likely to gain attention than the mere words "Canada Bread" standing alone.

Why a Knowledge of Selling Points is Essential—Every ad-writer, if he would be truly successful as such, must analyze the article he is about to advertise in order to find what "points of advantage or merit" it has, and then present these good points in a favorable light to the reading public.

An ad-writer capable of picking out these advantages, naturally stands a much better chance of preparing good advertisements than one who is incapable of doing this. The ability to locate points of merit in any article is a valuable qualification. The best salesmen are those who by word of mouth can present the good points of their propositions in the most favorable manner. Those who have a fair knowledge of the merits of their own products as well as any competing products, stand to make more successful sales than those who know but little about their goods.

Now anyone with analytical ability can by a little practice and determination gain a wide knowledge of the value of things in general. Practice in the work of finding selling points will in time develop an ability to do this rapidly. One will learn in the course of time to pick out those points that will most likely attract the attention and interest of the largest number of possible customers. Just what points should be presented first will come to mind with larger experience, and in these lessons every effort will be made towards assisting the student to this end.

Selling Points that Attract Attention—Since it is our purpose to attract the favorable attention of possible customers, and since "attention-attracting" is our first step, it becomes necessary for us to study what points can be used to gain this end. We said in our second paragraph that a selling point could be an illustration, or a method of displaying our product. It need not necessarily be an actual attribute of the article itself. In that case a picture of the article, if properly drawn or photographed, could be considered a selling point of value in attracting this needed attention. The manner in which the illustration is set in the advertisement itself; the kind of borders used in the advertisement; the appropriate words used in the larger-type titles, or so-called display lines; any, or all of these, are points helpful in attracting favorable attention to our advertisements, but these things must be displayed correctly. It will not do to layout our advertisements in any haphazard manner. Care must be taken to make the appearance of our advertisements attractive just as much as we would insist upon smartness in the matter of the dress and personality of our salesmen. Since they must be neatly and sensibly dressed—so must our advertisements.

In using attention-attracting points in an advertisement, we must be careful not to attract too much attention to the advertisement itself, but to the thing we are trying to sell. Displays in themselves must be made an aid to the selling of the goods. Consequently, in drawing up our advertisements let us consider these selling points:

> Use a good illustration of the article, or a picture illustrating something that can be brought about by the use of the article.
>
> Use an attractive border in keeping with the nature of the article.
>
> Use an appropriate and attention-attracting title or display line, using type styles that are also in keeping with the advertised goods.
>
> Use plenty of white space, or background, on which to properly display the various portions of the advertisement.
>
> **Selling Points that Create Desire or Interest**—"Interest is naturally the keynote we might say in arousing desire for any product or service. Without interest in a proposition a person will not trouble himself to make a choice, but choice is necessary in desire. As one has said: 'To desire a thing, it must be selected as a point of interest for the mind to dwell upon, while all competing ideas are submerged.' In order to secure interest, an advertisement must not catalogue an article's good points vaguely or say it is superior to all others, but it must present definite characteristics from the reader's and not the advertiser's point of view. These talking points should appeal to some human desire such as convenience, pride of ownership, economy of money, time and labor, cleanliness, health, love of home and the like."[1]

Since creating interest and desire is our second consideration, attention-attracting being the first, it becomes necessary that we consider other points that may be of value to an ad-writer in the preparation of his advertisements.

For example, the fit of a suit of clothes is a weighty point with most men, and anything that will more clearly set the prospect's mind at rest in this regard, ought to be introduced into the advertisement. So with the convenience of a thing, the touch, the appearance, in fact we believe that the appearance of a thing counts for much more in most people's minds than some of the other points. Then we have the comfort to be derived from the use of certain products. There is also the taste, flavor, aroma, etc., of different foodstuffs. Each of these will suggest points of value to our students when ready to write advertisements.

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[1] N.C.G.A. "How to make the Appeal in Advertising." Page 121.

In each advertisement there must be one central point strongly emphasized. The interest of the reader should be centered on this until the next step is reached. It is not wise to give too many selling points in any one advertisement. We must be careful not to divert the reader's attention over too much ground where he will likely be confused and receive nothing of definite value. The appearance of a thing is everything to some people; the comfort to another, the fit to another, the color to another, and so on. Now each of these major considerations have selling points that may be used to more clearly define the values in question.

The following examples will be of some assistance in this part of the study of selling points:

"This Attractive and Beautiful Home for Sale."

In this case the points *attractive* and *beautiful* bring out something of value in regard to the appearance.

"Jones Nail Pullers the Handiest Tool on the Market."

The handiest tool gives us an instance of the use of a selling point under the major consideration—*convenience.*

"Beautiful silks in the most brilliant and harmonious shades and colors imaginable."

In this case we have two points, *brilliant* and *harmonious* coming under the major consideration—*color*, and one point, "*beautiful*," covering the appearance of the goods.

"Hill's Delicious Apple Pies."

Here we have the word "*delicious*"—a selling point that can be classified under the flavor of an article. The title, "Delicious Apple Pies" standing alone in an advertisement would not be quite the interest or desire-creating title as "Hill's Delicious Apple Pies." The reason is because it is well worth while keeping the public mind centered on the baker's name in addition to his product. If Hill makes good pies, then every time an advertisement mentions his name it becomes in the public mind like a trade-mark, and in this sense becomes an additional selling point.

Desire and interest-creating selling points must always have first place in the preparation of the advertisement. At times we will find selling points connected with the price of the goods to be our best interest-creating topic, but as a rule, price is the last, or almost the last consideration, in our appeal. Particularly is this true with new, or otherwise, unknown products.

Selling Points that Convince the Reader—If all we had to do was to desire an article and it would come to us, there would be no further need of selling points. We find that it is quite often one thing to create an interest in our product, and quite another to create a desire for them. Most people have to be convinced that they actually need the goods before they are willing to consider a purchase. They must see value in the proposition, and must feel quite justified in spending the money for the thing advertised in preference to spending it on something else.

Selling points that are often used to bring about this desirable end come under the major considerations such as the durability of an article, the quality and material in its construction, its dependability or reliability, its safety features, its health-giving properties, etc. All of these have their quota of selling points, a few of which we will illustrate in the following titles:

"Smith's Burglar-Proof Door Locks Insure the Safety of Your Home."

In this title the selling point "Burglar-proof" would come under the major classification of—safety. The selling point "Insure" might be classified under the "utility" of an article.

"Early to Bed and Early to Rise, Makes a Man Healthy, Wealthy and Wise."

Here we have several selling points, mainly "Healthy, Wealthy and Wise." In truth all of these could be classified under the major point—Utility, although in this title there is an *idea* being sold, not a product. The title suggests that going to bed early and rising early will bring certain stated rewards.

In the use of points that are to bring about conviction, or when endeavoring to convince a person, we must ever keep in mind those things that will tend to bring about this desirable result.

In securing conviction, suggestion and reasoning are two methods that may be used. An appeal to the emotions, or to the imagination, is quite necessary in order to do this. In appealing to a person's reason it becomes necessary to give evidence, testimony and authority for our statements. We can either agree to send samples, to make a demonstration, to give testimonials from satisfied users, extend a guarantee, or supply actual facts, figures and records.

Free trials have been the basis on which many large manufacturing establishments have built their businesses.

In convincing a person as to the benefits to be obtained through the purchase of an advertised article, it is necessary that our story be one that rings true, and in this way develops confidence in the reader's mind. Free trials, demonstrations and money-back guarantees do much towards the development of *confidence*, a very necessary factor in modern merchandising. No business has ever had permanent success without it.

Selling Points that Bring About the Sale—Having achieved our objective in attracting the favorable attention and interest of the reader, and having created in his mind a desire for the article, and then brought him to see the advantages to be gained by owning it, we now come to the place where we want him to buy it.

How are we to do this? There are many ways of doing it. Selling points of value to this end come mainly under the classification of "Price" and "Terms." Some use points tending to show the economy to be derived from the use of the article. Be it as it may, price and terms really cover the situation. Economy features in reality come within the compass of selling points that bring about conviction. However, it largely depends on what is being advertised.

Now under the classification of "price," there are a number of good points that can be used at different times to advantage. And the same applies to the terms on which the goods can be purchased. Note the following closing sentence:—

> "You owe it to yourself to see this new line of gas heaters. The price, $50.00, is an exceptionally low one; in fact is no higher than for goods that have been sold of inferior quality. You can pay $5.00 now, and begin the balance in monthly instalments after you have had 30 days' trial. If not satisfactory your deposit will be returned to you."

Here we find many selling points such as "an exceptionally low price," "no higher than for inferior quality," "instalment payments," "30 days trial," "money refunded," etc.

A student who gives some thought to the matter of selling points can soon make for himself a chart on which every selling point applicable to the product, may be entered. A selling point chart once made up can be referred to at any time and will be found very useful when advertising any proposition, plan, product, or service.

How to Use Selling Points—Since the foregoing gives many valuable hints concerning the usefulness of selling points, there remains little more to be said. However, there are a few thoughts on the subject from another angle that may be worth including at this point.

Supposing an article's chief merit is durability. Why say only that it is first-class? Why advertise that you fix electric motors, when you mean repair? Why speak of better toast, when selling points like crisp, tempting, delicious, and appetizing, mean so much more? Why advertise that you make good bread and fine cake when the selling points crisp, crusty, appetizing, palatable, nourishing, wholesome, delectable, light, flaky, and a host of others, are equally applicable, and stimulate the imagination to picture something more appealing?

In the use of selling points it is best not to use too many of them in any one sentence. Better to use several short sentences each one containing an effective selling point or two, than to try to crowd many of the virtues into one long one. Sentences at best should never be long. It has been said that attention is best employed when a period of thinking is followed by a period of mental rest. The sentence is also a unit of thought and its structure and nature determine the rhythm of copy. A short sentence is more easily grasped than a long one. A short sentence makes less demand on the reader's attention.

As we said earlier in our lessons, do not revert to the use of words such as, "We make the best bread"; "Our pies are the only pies made,"; "None better"; "Second to none"; "Best in the World." One real thought injected into an advertisement is worth much more than thousands of words of this character, which are quite commonly used.

Some Helpful Suggestions—When you begin to write an advertisement make sure you have all the facts and then select those that are the most important for your copy. Facts are selling points.

Never write copy for any advertisement until you have taken note of what others are doing with similar products.

It is a good thing to remember that people are more interested in what your product does than what it is.

Review the advertisements that appear in national magazines. Study their selling points and note how the advertising man displays them. Study the order in which he places them.

Don't write as if you knew everything and your readers knew nothing.

Above all make your advertisements interesting. Tell something worth while. Be original, and remember to demonstrate wherein the reader stands to benefit; but don't tell him you are trying to teach him that it will benefit him.

It is a good thing at times to tell the people something about your company. Make them interested in what you are doing; and let them see you are sincere in your desire to make goods that satisfy. Make your advertisements "confidence-inspiring" by telling the truth in a simple straight-forward manner. Back up all your claims and see to it that everyone in the establishment is living up to that idea of service.

The Better Business Bureau *of the San Francisco Advertising Club*, in the interest of promoting the "*Truth in Advertising*" slogan, has drawn up a compact and comprehensive set of rules and definitions for application to the writing of advertising copy.

By permission of "*Advertising and Selling Fortnightly*," we are pleased to reproduce a few of these rules and definitions for the benefit of our students in advertising:—

> "In preparing copy it is suggested that the writer answer to himself the following questions:
>
> 1. What do you know about the goods you are advertising?
> 2. What do you want the public to believe?
> 3. What has the public a right to believe from your copy?
>
> The rules themselves follow with concrete definitions:
>
> **Use Correct Names for Materials—**
>
> Wool means all wool.
> Silk means all silk.
> Rayon means all rayon.
> Rayon silk should never be used.
>
> **If more than one material is used, all must be mentioned—**
>
> For example: wool and cotton—silk and wool—rayon and silk—wool, cotton and silk—wool, cotton and rayon.
>
> **Headings—**
>
> Be sure to qualify any materials differing from that used in the heading: For example: silk dresses—canton crepe—crepe-de-chine—faille (silk and wool).
>
> **Popular Fabric Terms which do not Denote Material Contents:**
>
> The material contents should always accompany the following terms whenever used:
> Velveteen, Flannelette, Sateen, Velour, Damask, Silkette, Domet Flannel.
>
> **Popular Fabric Terms which Denote All-Wool Fabrics:**
>
> When these terms are used on fabrics other than all-wool the material content should be used:
> Flannel, Serge, Worsted, Chinchilla Cloth, Eiderdown, Cashmere.
>
> **Popular Fabric Terms which Denote All-Silk Fabrics:**
>
> When these terms are used on fabrics other than all-silk the material content should be used:
> Satin, Pongee, Velvet, Chiffon, Faille, Canton Crepe, Crepe-de-Chine, Charmeuse, Foulard, Taffeta, Duvetyn.
>
> **Wool Mixed and Silk Mixed:**
>
> Instead of using these expressions, the material content should be named, i.e., "wool and cotton"—"silk and cotton".
>
> **Silk Hosiery:**
>
> Always mention any parts of the hose that are not made of silk, i.e., "Silk hosiery (lisle tops and feet)".
>
> **Furs:**
>
> Use the true name of the fur.
>
> **Trade-Mark Names:**
>
> Use these only when you are sure they are correct.
>
> **Comparative Prices:**
>
> Be sure they are correct. Where a range of prices is used give the lowest as well as the highest. In advertising merchandise reduced from a higher price, the last price at which merchandise was on sale before being reduced should be given.

Jewelry:

Platinum should contain 925/1000 of pure platinum or metals of platinum group such as iridium, osmium, palladium, rhodium, and ruthenium.
Gold—The karat content should be used, i.e., "14k. gold."
Gold Filled—If the karat stamp is used it should be preceded by fraction indicating the gold content, i.e., 1/10 14k.
Sterling Silver—Should assay 925/1000.
Silver Plate—If plated ware is included under the heading of silver it should be designated as silver-plated ware.
Ivory—Composition or celluloid products should be advertised as imitation, manufactured or artificial.
Pearls—When not real should be described as artificial, imitation or manufactured.

Seconds:

The fact that merchandise is of second quality should be displayed prominently in advertising. The word "seconds" should be used without adjective qualification."[1]

EXAMINATION QUESTIONS

LESSON IX.

1. Give in your own words a definition of a selling point.
2. Why is a knowledge of selling points of particular value to an ad-writer.
3. How would you use the selling points "fashionable" and "selected" in connection with the material in a certain brand of clothes? Give a sentence in which the points are used.
4. If you had the work of advertising "Quaker Oats" as a breakfast food, how many selling points can you suggest that would help in its sale? What are they?
5. Select the selling points contained in the following sentence: "We handle materials of dependable service-giving quality; our customers commenting on the excellence of our builder's supplies.
6. Make up a list of seven titles for advertisements in which the following selling points appear; any two points can be used in each title: "Tasty," "Aroma," "Excellent," "Guaranteed," "Beautiful," "Wholesome," "Crusty," "Flaky," "Lasting," "Endurable," "Modern," "Brilliant," "Harmonious," "Free-Trial."
7. Select three 6-inch by 2 column advertisements from your local paper. Paste these on a sheet of paper and in the margin of the larger sheet make a list of all the selling points you can find, also drawing a circle around each selling point shown in the advertisements.
8. Make up an advertisement, in size about 6 inches by 2 columns, in which you seek to sell the home you live in, but first select all the good points about your home that you feel would help sell the house. Write your copy for this advertisement, placing the selling points in logical order as explained in the lesson.

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[1] Advertising and Selling Fortnightly," September 23, 1925. Page 58.

ADVERTISING

General Course

Test Paper No. 5 Lesson IX

Note—In this and all subsequent lessons, where the questions call for the writing of advertisements, the student will do his best to include all the general display elements such as borders, titles, pasted on or drawn illustrations when requested, and any other thing necessary to complete the *layout* ready for the printer. Instructions to the printer should also be included.

1. What is a *selling point*?
2. Of what value is a knowledge of the art of selecting selling points?
3. In what order should selling points appear in the advertisement?
4. Write a sentence in which the selling points "delicious," "appetizing," and "healthful" appear.
5. Write five titles for advertisements in each of which will appear any two of the following selling points: Attractive, excellent, beautiful, modern, flaky, appealing, harmonious, endurable, aroma, guaranteed, free trial, tested, superior, soothing, handsome, delicious, savory, silky, pleasing, high grade, ready to wear, pure, saves money, imported, fashionable, exclusive, tempting, comfortable, smart.
6. Write and lay out an advertisement, 5-inch by two columns, in which you attempt to create favorable interest in a new sub-division where homes for workingmen are being sold on easy terms. Lay out the ad exactly as it should be sent to the printer or compositor, the ad to show style of border, type, headings, or titles, reading matter space, etc. If an illustration is used clip one from a newspaper ad and paste it in position on the layout. Run borders to suit. If the lesson has been studied properly the student will find no trouble in understanding what are the printer's instructions. Show titles and signatures, text matter space, etc. Write copy for copy space at side of ad.
7. Select three small newspaper display ads. Paste them on sheets of paper and underline the various *selling points* that may appear in the ads.
8. Why is it poor practice to use too many selling points in a single sentence?

9. Give the chief selling points you would use in advertising high grade (a) shoes; (b) confectionery; (c) tailored suits for men; (d) gas ranges; (e) canned peaches; (f) ice cream; (g) automobiles; (h) house paints; (i) electric irons; (j) sewing machines.

10. Write and lay out two advertisements, 5-inch by two columns, in each of which will appear any one of the articles listed in Question No. 9. Introduce into the ads the chief selling points of the respective products.

11. What is the most important function of an advertisement?

12. Why is it necessary to make our advertisements interesting?

13. What has the public a right to believe when reading advertisements?

14. What do we want the public to believe?

15. What lessons do we learn from the set of rules and definitions shown on pages 95 and 96 of the DISCUSSION PAPER.

Lesson X.

WRITING THE ADVERTISEMENT

We are now ready to begin the preparation of an imaginary advertisement. We have learned considerably about the history of advertising. We have touched on its place in modern business. We have learned something of the economic phases, its classifications, and something about our own place in the general scheme of things. We have also seen some examples of good and poor advertising, and have had some study of type, layout, form and proportion. Now we have arrived at the point where we are to prepare an advertisement.

What Shall we Advertise?—To save time we will suppose that we are working for a pump manufacturing firm which has been making pumps and pumping machinery for over fifty years. We will suppose that our firm has gained a reputation for making good pumps—steam, water, air and gas, some hand-operated, some steam-operated. For our purpose today, we will suppose that this plant has produced a new gasoline-operated automatic water pump for summer homes. This pump may also be used on farms and country estates. We will suppose it has many good points and advantages, among which are listed the following:

Pumps 25 gallons of water per minute.
Fills a 100-gallon storage tank in 4 minutes.
Costs less than 1½ cents per hour for gasoline.
Does away with carrying water to the cottage.
Does away with the old style hand-operated and hard-to-work pump.
Any handy man can install it.
Easily started and automatically controlled by tank float.
Best pump ever made for the summer cottage.
Rust proof metal construction.
Perfectly safe.
Nice appearance.
Small, compact and light in weight.
A real pump for the summer home.
Price $50.00, f.o.b., your nearest railway station.

From a review of these selling points it can be seen that this is a nice advertising proposition. Here is a pump that on the face of it is worth having. If it is our privilege to spend our vacations at a summer cottage of our own, or at someone else's camp, we will be able to appreciate what advantages such a pump would be to us.

The job of advertising this pump has been given into our hands, and the management have entrusted us with the marketing of this useful article, and is anxious to bring about an immediate demand for the pump. We will also suppose that the money available for newspaper advertising is only $500.00 (exclusive of illustrations), and the Summer holiday season only four months away. It is decided to use only one weekly newspaper, a national one, to carry our advertisements, and the space, or line rate is 6 cents per agate line, 14 lines to each column inch. Having supposed all this, what is our next step? What are we to do now?

Well, our first consideration is in regard to the time allowed us to spend $500.00. The preceding paragraph states that only 4 months remain in which our campaign is to be carried on, and only one weekly newspaper is at our disposal.

Deciding on the Size of Our Advertisements—Now if we only have four months in which to run our advertising, say, March, April, May and June, and the newspaper is a weekly one, then this will give us roughly, 16 weeks' advertising. How much advertising space per week will $500.00 give us? At 6 cents agate line we can purchase $500 ÷ 6c. per line = 8,333 lines, all told. Now 8,333 lines ÷ 16 insertions will give us approximately 520 lines for use in each advertisement. 520 lines ÷ 14 agate lines to the column inch = 37 column inches available for each advertisement.

The most uniformly well-balanced advertisement having 37 column inches would be one of 3 columns wide. 37 inches ÷ 3 columns wide gives us a newspaper space of 12⅓ inches deep by 3 columns wide. 6 cents per agate line is only a supposed figure, and is a much lower rate than would be the case in most national weekly newspapers. However, in this case we are only supposing. Now we have at our disposal the space for 16 advertisements of 12⅓ inches deep by 3 columns wide. It will not be our purpose to make up 16 advertisements at this time, but we will make up one of the 16 and give the student his own time to finish the 15 others. (See Examination Questions, Lesson X.).

Column Widths—Newspapers and Magazines—At this point a little instruction will be given on the widths of the advertising and reading matter columns of newspapers and magazines.

The standard daily newspaper of today carries eight columns across the page. (See Layout Sheet, Fig. 1, Lesson VII.). The length of newspaper columns may vary, but the size shown is from one with columns 20 inches, or 280 agate lines, in depth. There are some newspapers with columns 21 and 22 inches in depth, but the advertising rate is not affected, the space buyer paying so much per line in any event.

The width of a newspaper column is measured in picas, or ems pica, and the depth in agate lines. It will be remembered that an em pica is 12 points, and there are 6 ems picas in an inch. There are also 14 agate lines in the inch depth of each column. Now the widths of newspaper columns are fairly standardized as follows:

One column	12½ ems pica
Two column	25½ ems pica
Three column	38 ems pica
Four column	50½ ems pica
Five column	63 ems pica
Six column	76 ems pica
Seven column	88½ ems pica
Eight column	101 ems pica

Some newspapers vary slightly from these measurements, but the figures given will answer all general purposes when making a lay-out for an average size advertisement. Any slight adjustment can be made by the printer.

Magazines and trade papers are becoming more of a standard size. There are some considerable variations in column widths and lengths still. These do not differ to any great extent, so that for our purpose the following magazine column widths will answer:

One column	2¼ inches or	13½ ems pica
Two columns	$4\frac{9}{16}$ inches or	27½ ems pica
Three columns	$6\frac{13}{16}$ inches or	41 ems pica

Some trade journals use the two column form, each column approximating 3⅜ inches wide or 20½ ems pica.

Many magazine and trade journals are now using columns averaging 10 inches in depth. However, there are some magazines, like "The Ladies' Home Journal," and similar publications, using columns 12⅜ inches in depth. Some pages showing 3 columns of 19 ems pica each and others 4 columns of 14 ems pica each.

Having now gained a fair knowledge of the length and width of standard newspaper and magazine columns, we can proceed with our advertisement. It will be remembered that our problem is to introduce Automatic Gasoline-Operated Water Pumps for summer cottages, camps, etc.

Shall We Use a Border?—Having decided on the size of the advertisement, that is 12⅓ inches deep by 3 columns wide, now take a piece of paper, or a printed layout sheet, similar to Fig. 2, Lesson VII.

On this sheet lay out the size of the advertisement by drawing light pencil lines. One line 12⅓ inches downwards from the top, cross line at a point equal to the width of 3 columns, which is the width of our proposed advertisement. Then a cross line parallel with the top line beginning at the left side of the page at a point 12½ inches down from the top. The squares and lines already shown on the printed layout sheet will act as guides. Now our layout will look like Fig. 1.

The question of using, or not using, a border to set off our advertisement now comes up. Will we use one or not? Lesson VII. tells us that the most attractive advertisements have borders. If that is the case, we will use one here. What kind of border is most suitable for automatic pumps? The medium class of machinery and engines as a rule are not framed in very delicate borders such as is shown in Fig. 2.

Therefore we conclude that a border of medium size and style in keeping with the dimensions of our advertisement (12⅓ x 3 col.), would be most suitable. In that case we could use a 12 point solid line border as ▬ and pencil it in on the layout in the form of a water pipe.

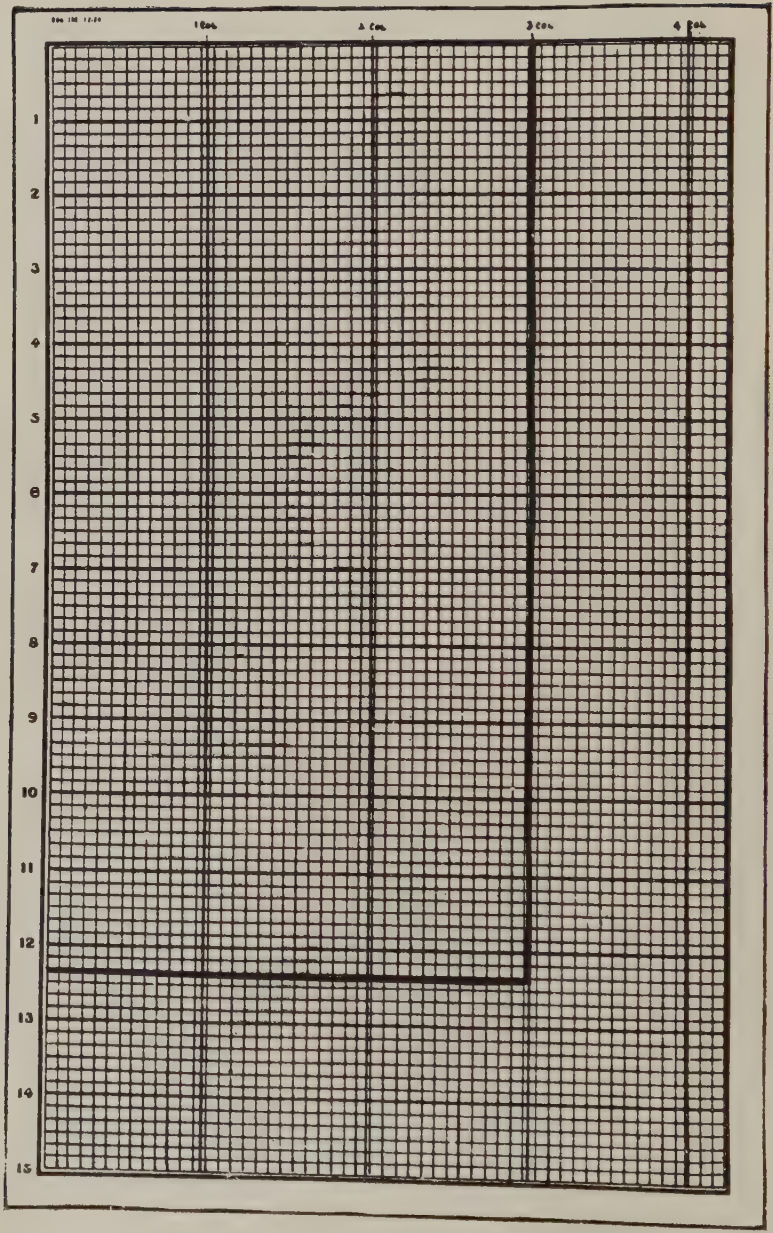
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Figure 1.—Standard layout sheet showing our 12⅛-inch x 3 column advertisement laid-out.

The question whether we should run the border to completely surround the advertisement, or only partly so, coupling it in with an illustration, is a matter of judgment. Perhaps it would be better to wait until we consider the matter more fully.

Figure 2.—A fine line border like that shown here is not the most suitable for hardware or light machinery advertisements; nor an extra heavy one as shown in Figure 3.

What About Illustrations?—This brings us to the question of illustration. Shall we use illustrations in this imaginary advertisement? If so, how shall we couple it up with the border idea? The nature of the illustration itself will decide this. This will also to a large extent depend on our own artistic layout ability.

Figure 3.—The heavy border illustrated herewith is not suitable for a medium-sized machinery or utility advertisement.

It might be well to consider the use of two illustrations in an advertisement of this kind—one of the pump itself, and one showing a summer cottage. We must remember that our work is to sell a large quantity of these pumps in a comparatively short space of time. It is obvious that some thought must be given to the means of accomplishing this desirable end.

In going over the selling points several thoughts come to mind. Some of these have to do with the labors and trials of the average summer cottager who has to carry water for household needs from the lake or stream to the cottage, or else is forced to use an old-time "hard-to-work" hand-pump with its attendant disadvantages. Against this is the low cost advantages of an automatic pump coupled with the freedom from bother, worry and loss of time.

To our mind this suggests a picture, or illustration, showing the *positive*, not the *negative* side of the situation. (See Lesson XVI., Illustrations in Advertising).

Now a positive illustration is one that unconsciously suggests what the reader ought to obtain for his own use and enjoyment, and which will bring about certain economies, and other advantages. Or it may suggest possibilities heretofore out of his reach, or it may suggest difficulties that can be removed through the use of certain products. Any illustration should be relevant, that is, it should be in keeping with the subject matter.

If we look over many of the magazine advertisements we will note illustrations of beautiful dining-rooms. Everything shown is in harmony. At times the advertiser's product is not noticed apart from the other features of the room until the text matter brings it to our attention. The reader is attracted to the picture because it suggests something in the way of dining-rooms that the average person has not as yet enjoyed. "My! what a beautiful dining-room!" or "Wouldn't I like to have a dining-room like that". Exclamations such as these would most likely follow. An interest would be created and the attention directed towards the reading of the advertisement itself. If the title and text matter are as good in arousing desire as that accomplished by the illustration, a sale will likely follow. In the case of the dining-room illustration, the one thing that tended to beautify the room may have been a certain advertiser's rug, or a handsome walnut dining suite, or some beautiful wall-panelling effects sold by the advertiser.

Now in our own case we have a pump, an automatic one, capable of bringing the summer cottager certain.comforts and advantages. In that case, a picture showing some or all of these advantages would be a good illustration to use under the circumstances. To our mind a picture of an artistic summer cottage set back from the lake, or stream. If we explain to the artist what is wanted he will draw up an outline sketch, and then will show a proof to see if it coincides with our ideas and if O.K., will finish the work ready for the engraver. The engraver makes up a cut say 3½ inches x 2½ inches, this being the size most suitable for our advertisement, and then takes off a proof which we can paste on our layout. The cottage will then appear as in Fig. 4, although for our use here is greatly reduced. We will also have the engraver make up a cut of the pump. (See Fig. 5.)

Now to show this picture off to advantage, suppose we paste it on our pencilled layout (See Fig. 1), at the top left-hand corner of our advertisement, and then run our border to represent the water pipe coming up from the pump. The pump illustration should in this case be placed in the lower right-hand corner of the advertisement, giving the layout a well-balanced effect. The advertisement will now look like that shown in Fig. 6.

Keeping in mind the need of attention-attracting of a favorable and effective kind, it will be necessary to give some thought to the manner in which we display the border. Having very little money to spend in the way of special artist-drawn and filled-in borders, it will be our work to use the ordinary printer's rule border, square or round corners, as the case may be, and of the size selected, that is, 12 point solid face style. It will be best to set the border in such a way as to represent a water pipe from the cottage down to the pump, and then back to the cottage. In other words—using it as a coupling between the pump illustration in the lower right corner and the cottage illustration in upper left corner. We must remember to leave sufficient room for the effective display of the title. By using round cornered borders a much better effect is obtainable.

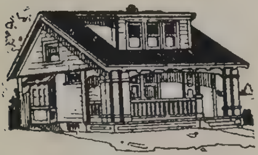

Figure 4.—Cottage illustration to be used in the imaginary advertisement.

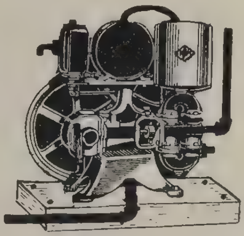

Figure 5.—Illustration showing pump to be used in the imaginary advertisement.

Now look again at Fig. 6, and study how you would run such a border. To save time we will draw it into the layout in a manner we believe to be very effective. See Fig. 7.

Keep in mind that a layout for an ordinary advertisement should show the main display features such as illustrations, titles, signature, borders, and dotted lines showing size of the reading-matter spaces. The reading, or text matter, is to be written on separate sheets. The copy sheets are to be pinned, or clipped, to the layout. Titles are not, as a rule, repeated on text sheets. If copy, or text matter, spaces on the layout are enumerated, as "copy No. 1," "copy No. 2," etc., the printer will understand what is required. Pencilled borders, titles, etc., will suffice if done neatly. In pencilling in the titles, or display lines, try to draw the letters in the size and character of the type to be used. If

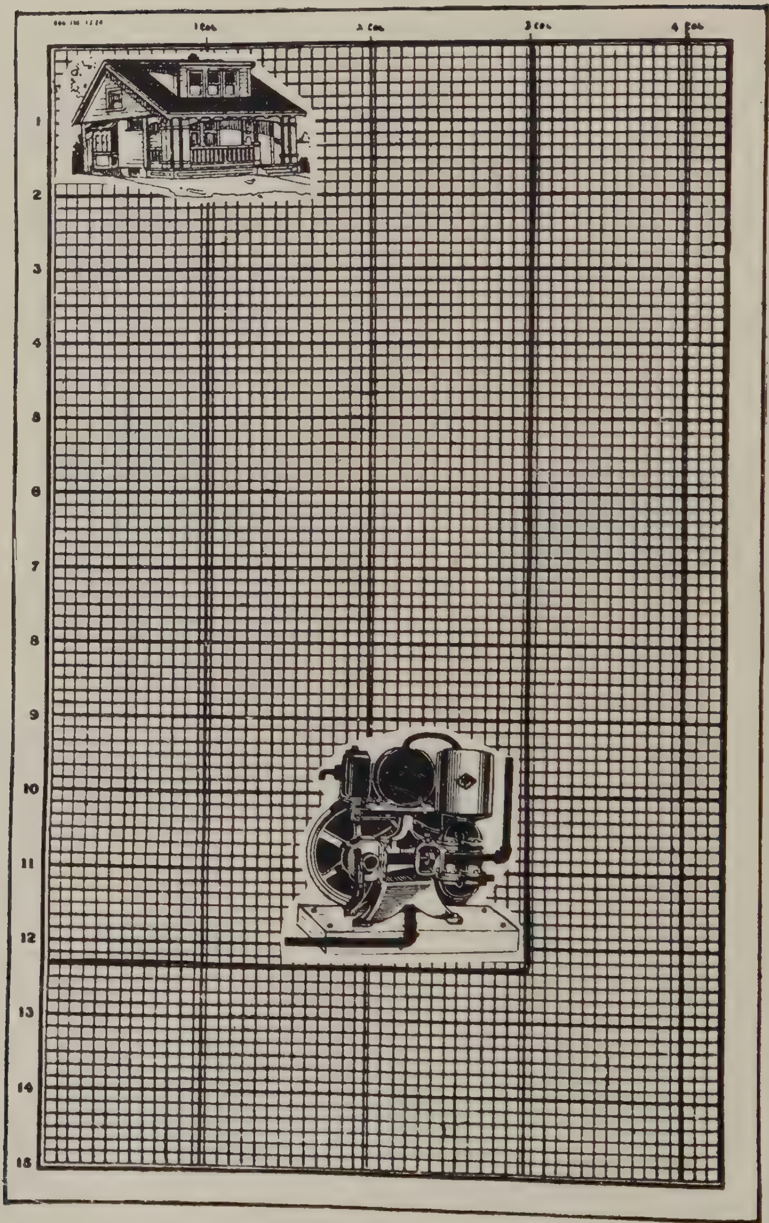
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Figure 6.—Layout shown with illustrations ready for the border.

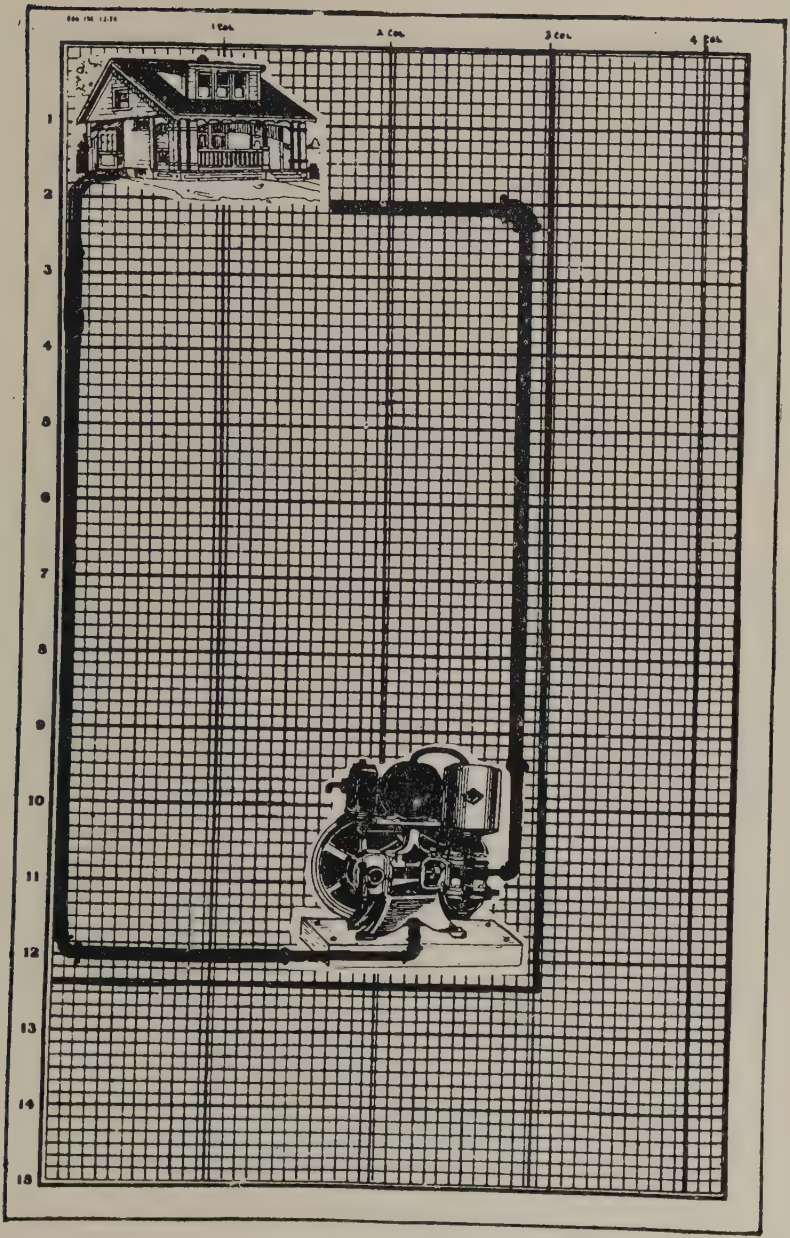
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Figure 7.—Showing the layout of the pump advertisement, where the border is set up to represent a pipe extending from pump to cottage.

in doubt, measure the space in which the display lines are to be placed. If 36 point display type is to be used, then pencil in the body measurement lines, as in Fig. 8.

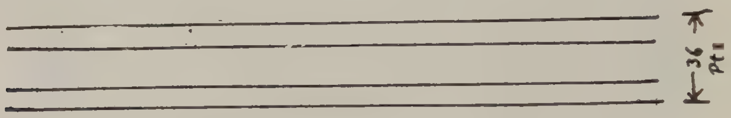

Figure 8.—Showing how to pencil in the guide lines for display lines.

Having decided on a style of type that will be suitable for the width of the display line, lightly pencil in the type face as Fig. 9.

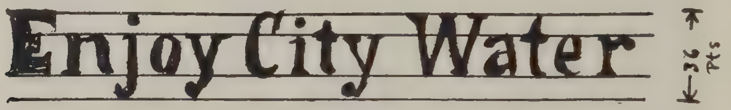

Figure 9.—Illustrating how guide lines help to make title writing easy.

In time the pencilling-in of titles, signatures, display prices and borders will become a habit and the work quite easy.

Now returning to our advertisement. It now appears as in Fig. 7, and there is a white space shown to the right of the cottage illustration and above the turn of the border. In this space we can write, or pencil, the title. The space is large enough to hold or display four lines of 36 point type. What width of type to use will depend largely on the number of words we have for each line. Let us now consider the title most suitable and then give some thought to the type itself.

The Title—What Selling Points Will we Use?—Now if we return to the part of the lesson giving our list of selling points for our automatic pump, we will find a number of them specially suitable for titles. What one, or more, of these points shall we use? Considering that we are only preparing the first advertisement of a series, what is written into this one should be of an exceptionally attractive nature. What is it that most of us find objectionable when we go away for the summer? Why, possibly our share of the work in the matter of carrying water, or using an antiquated hand pump! In that case the best combination of selling points in our list would most likely be:

Why Spoil Your Vacation Carrying, or Pumping Water?

or **Let Peter's Automatic Water Pump Solve Your Summer Cottage Worries!**

or, perhaps we could interject a thought regarding the conveniences of our city services, as:—

Enjoy City Water Conveniences in your Summer Cottage.

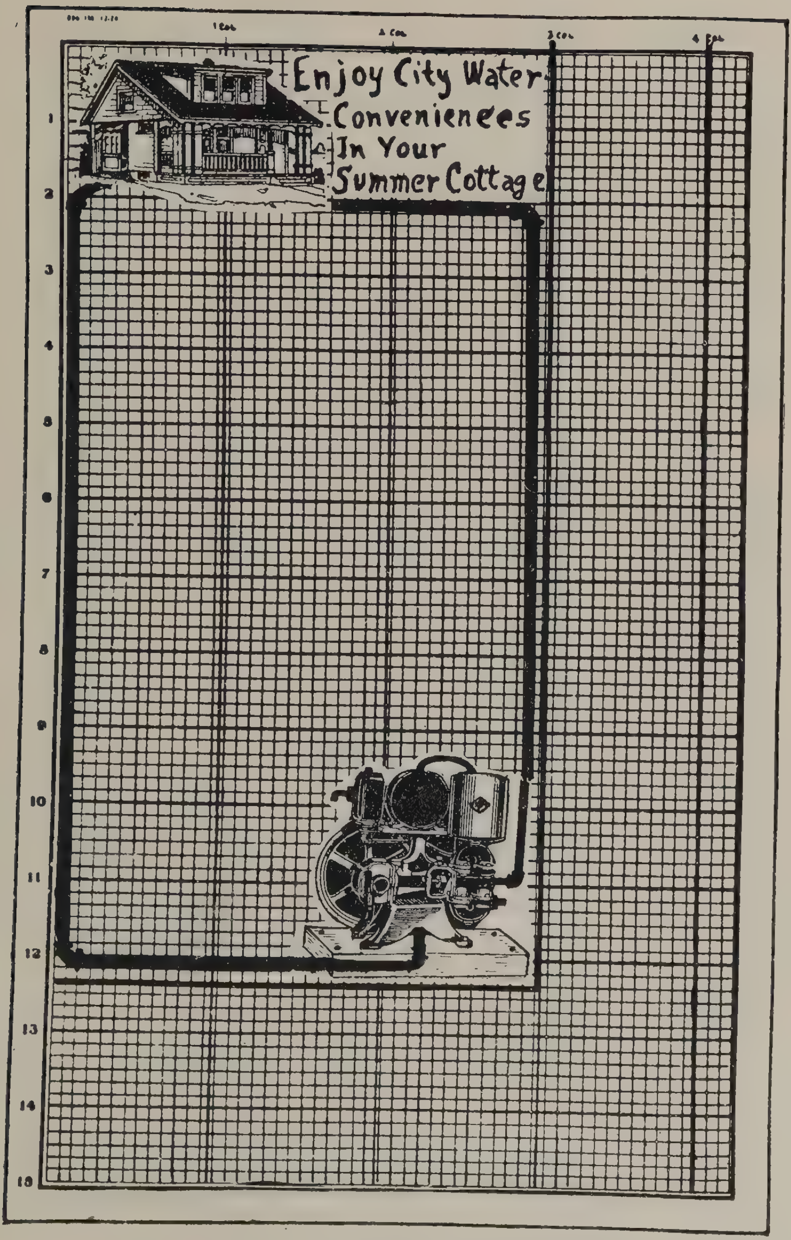
1 Col
2 Col
3 Col
4 Col
Enjoy City Water
Conveniences
In Your
Summer Cottage
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Figure 10—The layout with the title selected shown in place.

Suppose we use the third suggestion as the beginning of the advertisement under discussion. In this title there are eight words in all. The width of our title space is only about 3¼ inches, or approximately 20 ems pica. The top line can be extended partly over the cut. Now allowing a little for white margin there will be an average width of 3 inches, or 18 ems pica for the display of each line. We turn to our Type Style and Sizes, Lesson XIII., and look over the various types until we come to one 36 points high but of a fairly condensed style—one that is narrow in width. *Cheltenham Bold, No. 287*, but of a condensed style, would be the most suitable.

If we take our layout and pencil in the title so that the three words—*Enjoy City Water*, will fit into the first line, and the word, *Conveniences*, into the second line, and, *In Your Summer Cottage*, into the third and fourth lines, the advertisement will then appear as in Fig. 10.

Now our advertisement is beginning to take on a fairly attractive form. It has an illustration that is appealing; the title is suggestive of home comforts, and now we come to the reading matter.

What About Sub-Titles?—We can break the reading matter into two sections, and insert a second display line slightly above the centre portion of the layout. Suppose we choose a sub-title suggestive of the means by which the city conveniences may be obtained. In this case we could use the sentence:

With a Peter's Automatic Gasoline-Operated Water Pump.

Before inserting the sub-title we must consider the signature of the firm to be placed at the foot of the advertisement. Suppose we use—*Peter's Pump Co., 12 Peters St., Petersville, Pet.* The street and town will follow under the signature and then we can also use the *36 Point Cheltenham Bold* for the sub-title, and a *24 Point* of the same style for the signature, and a *12 Point* for the number, street, and town name. Now place the sub-title and the signature in the advertisement layout, and with dotted lines show the upper and lower reading matter spaces, marked as *Copy No. 1*, and *Copy No. 2*. Each copy space should be marked to show its width by means of an arrow. The advertisement will now appear as shown in Fig. 11.

The Copy, or Reading Matter—The advertisement is now ready for the copy, or general reading text. Copy space No. 1 is 5½ inches, or 33 ems pica wide by 1½ inches deep. Total 8¼ square inches. Copy space No. 2 is the same width, but will average 2 inches deep. Total 11 square inches.

Now copy for an advertisement of this size will be much more effective if a 10 point Roman Type is used, and a 2 point lead (pronounced "led"), placed between each line. (See Fig. 7, Lesson VIII.). By referring to the "*Word Scale*," Fig. 9, Lesson VIII., we will find that approximately 15 words of 10 point Roman type, leaded, can be put into each square inch of reading matter space.

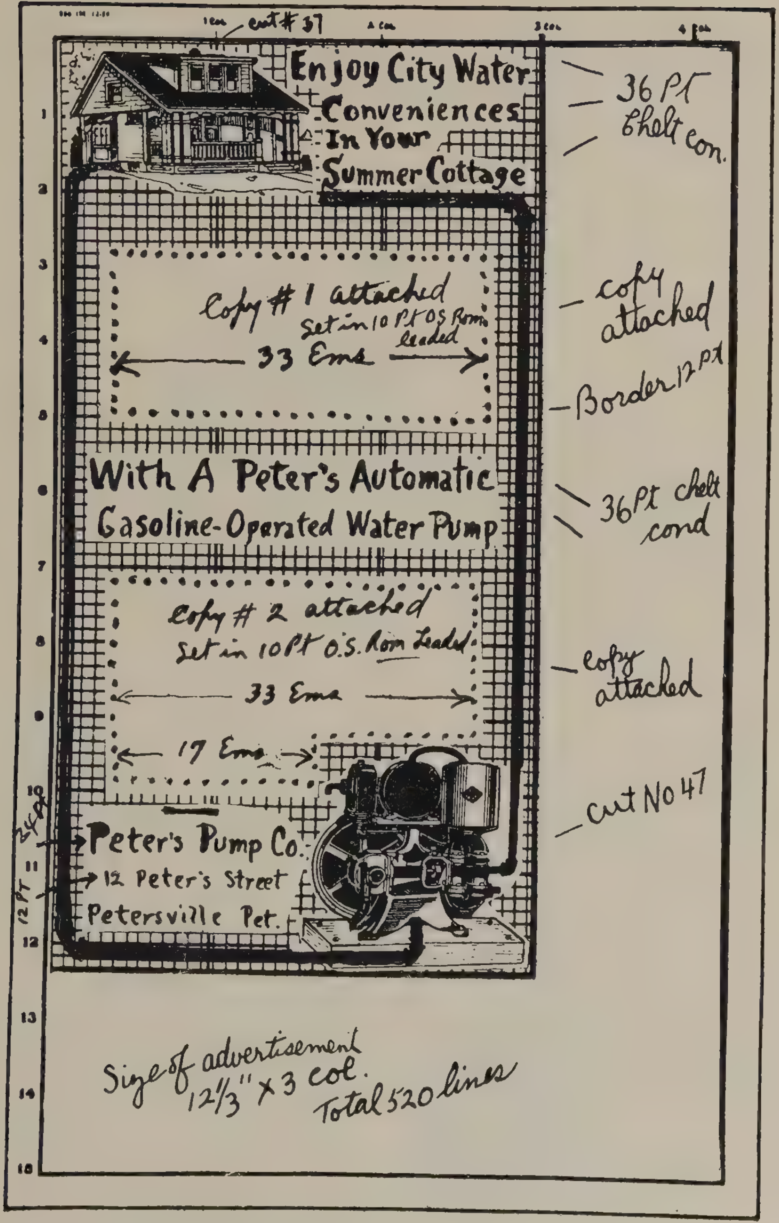

1 col
cut # 37
2 col
3 col
4 col
Enjoy City Water
Conveniences
In Your
Summer Cottage
36 Pt
Chelt con.
Copy # 1 attached
Set in 10 Pt O.S. Rom leaded
33 Ems
copy attached
Border 12 Pt
With A Peter's Automatic
Gasoline-Operated Water Pump
36 Pt chelt cond
Copy # 2 attached
Set in 10 Pt O.S. Rom Leaded
33 Ems
copy attached
17 Ems
cut No 47
24 Pt
Peter's Pump Co.
12 Peter's Street
Petersville Pet.
12 Pt
1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
Size of advertisement 12⅔" x 3 col.
Total 520 lines

Figure 11.—Showing our advertisement with the title, sub-title, and signature, also the reading matter panels, marked Nos. 1 and 2, in position. Instructions to the printer are also added.

In our advertisement the area of the copy space, or panel No. 1, is 8¼ square inches, therefore 8¼×15=124 words can be written for it.

The area of copy space, or panel No. 2, is 11 square inches, therefore 11×15=165 words may be written for it.

Once we know this it becomes an easy matter to proceed with the preparation of the reading text.

What Selling Points Shall we Introduce into the Reading Matter?

(a) Points that arouse interest.
(b) Points that create desire.
(c) Points that convince.
(d) Points that make the sale.

It is necessary first that we give due prominence to the selling points that arouse interest. Then to those that create desire; then those that convince, and finally those that make the sale, or at least lead up to a favorable action on the part of the reader. Suppose we use panel No. 1, for the display of selling points that *arouse interest* and *create desire*, and panel No. 2, for the selling points that *convince* and *bring about the sale.*

Copy No. 1 (approximately 124 words set in 10 point O.S. Roman leaded) can then be written somewhat as follows:

> Every summer cottager appreciates what city water conveniences mean. Just think of having running water service in your cottage at any and all times, without hard work; without bother and without the former worries, and at the same time no heavy expense? Just think of what it adds to your family's vacation comfort—freedom from carrying water—freedom from the old hard-to-work hand pump; more time to enjoy the forest, lake and stream; more time for the fishing excursion, the boating trip and swim. What a relief to know there is water on tap, day in and day out! Running water for tub, shower, or kitchen use, and all by the turn of a button That is what you can now enjoy—

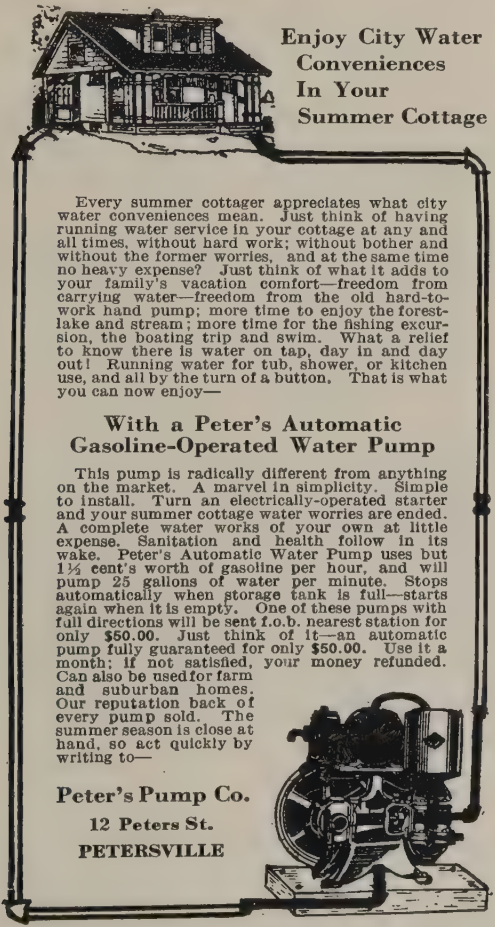
This is sufficient material for space No. 1. By following the copy it will be seen that the wording directly connects with the sub-title in the centre of the advertisement.

Now copy for No. 2 panel will contain approximately 165 words if set in 10 point leaded. In this copy write some of the points that convince the reader that this is the pump he should purchase. Tell him, "*How simple it is.*" "*How little it costs to run.*" "*How easy to install.*" "*The small initial cost.*" "*The no-cost delivery features,*" etc. By inserting some of these points in the copy, the text will read somewhat as follows:

> This pump is radically different from anything on the market. A marvel in simplicity. Simple to install. Turn an electrically-operated starter and your summer cottage water worries are ended. A complete water works of

your own at little expense. Sanitation and health follow in its wake. Peter's Automatic Water Pump uses but 1½ cents' worth of gasoline per hour, and will pump 25 gallons of water per minute. Stops automatically when storage tank is full—starts again when it is empty. One of these pumps with full directions will be sent f.o b. nearest station for only $50.00. Just think of it—an automatic pump fully guaranteed for only $50.00. Use it a month. If not satisfied, your money refunded. Can also be used for farm and suburban homes. Our reputation back of every pump sold. The summer season is close at hand, so act quickly by writing to—

The Finished Advertisement—When the above copy is set up in type and placed into the panels shown in our layout, the finished advertisement will appear as shown in Fig. 12.



**Enjoy City Water
Conveniences
In Your
Summer Cottage**

Every summer cottager appreciates what city water conveniences mean. Just think of having running water service in your cottage at any and all times, without hard work; without bother and without the former worries, and at the same time no heavy expense? Just think of what it adds to your family's vacation comfort—freedom from carrying water—freedom from the old hard-to-work hand pump; more time to enjoy the forest-lake and stream; more time for the fishing excursion, the boating trip and swim. What a relief to know there is water on tap, day in and day out! Running water for tub, shower, or kitchen use, and all by the turn of a button. That is what you can now enjoy—

**With a Peter's Automatic
Gasoline-Operated Water Pump**

This pump is radically different from anything on the market. A marvel in simplicity. Simple to install. Turn an electrically-operated starter and your summer cottage water worries are ended. A complete water works of your own at little expense. Sanitation and health follow in its wake. Peter's Automatic Water Pump uses but 1½ cent's worth of gasoline per hour, and will pump 25 gallons of water per minute. Stops automatically when storage tank is full—starts again when it is empty. One of these pumps with full directions will be sent f.o.b. nearest station for only $50.00. Just think of it—an automatic pump fully guaranteed for only $50.00. Use it a month; if not satisfied, your money refunded. Can also be used for farm and suburban homes. Our reputation back of every pump sold. The summer season is close at hand, so act quickly by writing to—

**Peter's Pump Co.
12 Peters St.
PETERSVILLE**

Figure 12.—The completed advertisement, but of course greatly reduced in size, type and all, to suit our text book page.

The advertisement is now so displayed that it becomes of some value even to the reader who takes but a passing glance at it. The title, sub-title, and signature may be seen by even the most casual reader, and if the copy itself is not read the following titles, etc., will at least be seen:

Enjoy City Water
Conveniences
In Your Summer Cottage
With A Peter's Automatic Gasoline-Operated Water Pump.
Peter's Pump Company,
12 Peters Street, Petersville.

It is quite possible to write titles, and sub-titles, so that they in themselves become effective as a means of advertising the product to people who do not take time to read all the copy. Connected titles become like short pieces of copy, such as are often seen in poster panels, that—"He who runs may read."

We have now completed one advertisement. If the student has followed the instructions closely he will find the study helpful in the preparation of other effective material.

EXAMINATION QUESTIONS

Lesson No. X.

1. Should we decide on the use of borders before, or after deciding on the use of illustrations?
2. What style of type face is most suitable for advertising precious stones, fine jewelry, etc.?
3. There are to be in all 16 different advertisements in the series of pump advertisements. Having completed one of these in this lesson, suggest suitable titles for each of the remaining 15.
4. Lay out an advertisement for Sunlight Soap, 6 inches by 2 columns, using one illustration. Insert titles, text matter and borders, also give instruction to the printer regarding type styles, sizes, etc.
5. How many selling points did we use in our first "pump" advertisement? Name them.

ADVERTISING

General Course

Test Paper No. 6 Lesson X

Note—Part of this Paper takes up the study of the widths of newspaper and magazine columns. In the lesson, page 98, the width of a newspaper column is given as 12½ ems pica. The latest standard of practice places it at 12 ems pica. The lesson refers more particularly to the actual width of a column, center to center of the dividing lines or rule, and not to the actual type space width of the reading matter, or text, which is now set at 12 ems pica, or two inches.

1. Are borders essential to the attractiveness of an advertisement? Select a borderless ad that is at the same time attractive and appealing.
2. What style of type face is most suitable and appropriate for advertisements seeking to interest people in: (a) road rollers? (b) jewelry? (c) laces, silks and satins? (d) banks and trust companies? (e) sight-seeing tours?
3. On page 111, Figure 12, is shown a completed advertisement, one of the proposed sixteen in the series of pump advertisements mentioned in the lesson. You are to write out what you think would be suitable titles for the fifteen remaining ads. Before writing the titles study the lesson thoroughly in order that you may have a complete understanding of what we are intending to do in the pump sale campaign. A start has been made with the one ad, and the succeeding ads must grow stronger and more appealing and winning as the days for the campaign reach to a close. Write your titles with this in mind. Try and fancy that you are actually responsible for the sale of the pumps within the time limit of four months mentioned in the lesson.
4. How many selling points can you pick out of the first pump advertisement on page 111? Name them.
5. Question 3 asks you to make up fifteen headings or titles for the remaining fifteen ads. In this question we want you to write and lay out a complete ad to be known as No. 2 pump advertisement. Look up the text, or lesson, and find out the exact size of the completed ad, and use the same size for your second layout. Use the title known as No. 1 in your selection of fifteen. Write it out in hand-drawn letters on the layout. Leave space for the illustrations, text-matter spaces, sub-titles, and signatures. Run the border where required. Sub-titles, if used, can be drawn in

(OVER)

on the layout, as also can the signature. Copy for dotted text spaces can be written on separate sheets and pasted, or pinned to the layout sheet. Give full instructions to the printer, and prepare it in the same way as you would do it if in actual practice in an advertising office.

6. Lay out an advertisement for Magic Baking Powder, in size 6-inch by 2 columns, using one suitable illustration. Illustrations can be clipped from other ads, or can be traced on the layout. Insert border, titles, text-matter space, signature, etc. Write copy to one side of layout, and give full instruction to the printer regarding type styles, sizes, etc.
7. What is the first thing we expect an ad to accomplish? The second thing? The third thing? The final?
8. What is the (a) standard width of a newspaper column?
9. How many square inches are there in 40 column inches of newspaper advertising space?
10. A certain manufacturer desires to spend $20,000 for one year's advertising. $2,000 will be spent for posters (24 sheet size) costing $40.00 each per month. 5,000 direct-mail folders, costing 8 cents each including postage, will be sent out during the year. The balance of the appropriation will be spent in newspaper advertising. Two newspapers will be used and the agate line rate in each will be 8 cents. (a) How much newspaper space will he be able to obtain in each newspaper if an equal amount is to be spent in each? (b) 52 ads will be run in each newspaper during the year. How large will be the space taken up by each ad, allowing ads to be two columns wide? (c) How many posters will he obtain for the amount allowed if he contracts for the use of them over a period of three months? (d) What will be the total cost of the folders?
11. Select an advertisement in which the illustration is both picture and border combined.
12. Select an advertisement having no illustrations, but which has certain attractiveness owing to the manner in which the border is set up.

Lesson XI.

OTHER AD-WRITING ESSENTIALS

From Lesson X. we gained some valuable instruction in regard to the laying-out of an ordinary advertisement. In preparing the pump advertisement, our objective was to show the procedure involved in the preparation of the layout. Advertisement layouts will differ considerably in their form, and the mode of treating the advertising of any product will in some instances vary greatly, depending largely on the nature of the product, and to whom the appeal is being made. In this Lesson other factors governing the effectiveness of an advertisement will be considered.

Answering Objections and Intellectual Doubts—A salesman face to face with his prospect has a fair opportunity to answer objections that may come up during the conversation. His prospect may say he is not in need of the article; or, that he can get a better article at a less price; or that he ought not to buy the product; or it is beyond his pocketbook, etc., but with an advertisement, a different situation confronts the ad-writer. It is not possible for him to reply to the reader, should there be a doubt, or objection raised. It is impossible for the ad-writter to satisfactorily solve a reader's common objections unless he has anticipated, or thought of these intellectual doubts, beforehand. That is one of the reasons why so much advertising is simply money wasted. If we are to get anywhere with our advertising, if we are to make our copy more effective, we must study all the good and bad points of our proposition. We should anticipate the likely objections, or arguments that an average reader may hold against buying the goods. If we have properly analyzed these matters we will find ourselves better fitted and prepared to write advertisements that appeal to the doubtful reader. We will be able to put into our advertisements statements that unconsciously answer any objections likely to be brought forward. Our advertisements when read should leave nothing in doubt as to prices, values, terms, discounts, exchange privileges, premiums, extra service, repairs, etc. We should leave nothing out that would be of value to the reader, and that would bring about a favorable decision.

An intellectual doubt can be said to be any natural objection, or question, the most intelligent among us may raise against any proposition presented for consideration.

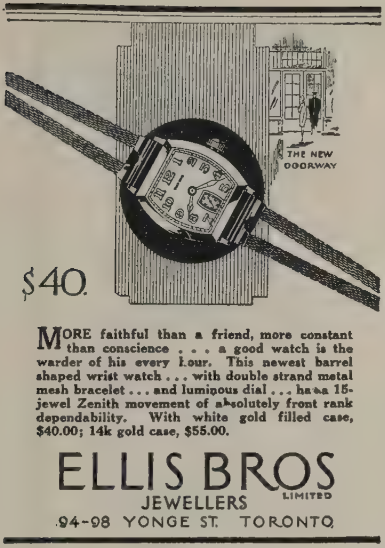
If our product does for the people what no other product can do, then let us tell the story fully. Don't leave half of it untold. If running a series of advertisements over a stated period of time, particularly for a new product, bring out the most interesting and desire-creating selling points first. Keep these constantly before the people and follow up with points that will convince them of the product's utility and service.

Remember, that new products as a rule require advertising of an educational nature. This kind of advertising should be persistently engaged in, so that the people consciously or unconsciously become acquainted with the merits of the proposition. By educational advertising we mean that kind which has for its purpose the education of the masses in regard to the product. What is it? What is it good for? etc. After a product has become fairly well-known, it will be the proper time to consider those advertising methods which tend to keep the mere name before the public gaze.

Writing Copy to Suit the Field—It would be quite out of place and also very foolish to attempt to sell snowshoes in Panama, or to advertise electric washing machines in Greenland. While these illustrations are somewhat far-fetched, nevertheless, many products have been advertised in equally fruitless fields. It has been told of one firm that advertised condensed milk for use in coffee and tea in China, when as a matter of fact coffee drinking is practically unknown in that country, and milk is not used in tea. However, condensed milk has a place in the Chinese food economy, but more so as a nourishing agent for invalids and young children.

It is stated that an American firm some years ago desired to develop an export trade to China. It sent over its best representative to introduce the goods to the Chinese public. After some ten years' time, and after the expenditure of many thousands of dollars, the agent was withdrawn, having failed to create a demand. Another firm with a similar article also wanted to enter that market. In this instance, instead of sending a representative into the field, the firm began to study China and Chinese methods at home. It went deeply into the Chinese national character, the instincts and temperaments of the people, and studied their habits and customs; what appealed and what did not appeal to the mind of the illiterate poorer classes, as well as to the better classes, were studied. Almost everything that would open to them this desirable field was seized upon and reviewed. The firm's representative was then trained in the Chinese language. He was given an education that fitted him to meet the people of China on Chinese ground. Later when he entered the field itself, and had opened up for business, immediate success was assured. In very truth the agent was to all intents and purposes—a Chinaman. When he approached the Chinese he met them on their own ground; he appealed to them from their own understanding of things and WON.

That is one reason it becomes important for us to study every proposition we may be called upon to advertise. If we have certain products of use only to physicians and surgeons we must appeal to these professional men from their understanding of that profession, and the relationship of any products thereto. Our language, the way we express ourselves in our advertisements, the manner of approach, our methods of attracting attention, arousing interest and creating desire, must all be in keeping with the professional mind. If we are appealing to the masses it must be in terms the masses understand and appreciate. Our own likes and dislikes must never interfere with what are the likes and dislikes of the multitudes. Thousands of would-be advertisers have gone the way of the failures because they lacked appreciation of what the masses were thinking about. So then let us do everything possible to produce the right kind of copy, in the right place, at the right time, and greater success will follow.

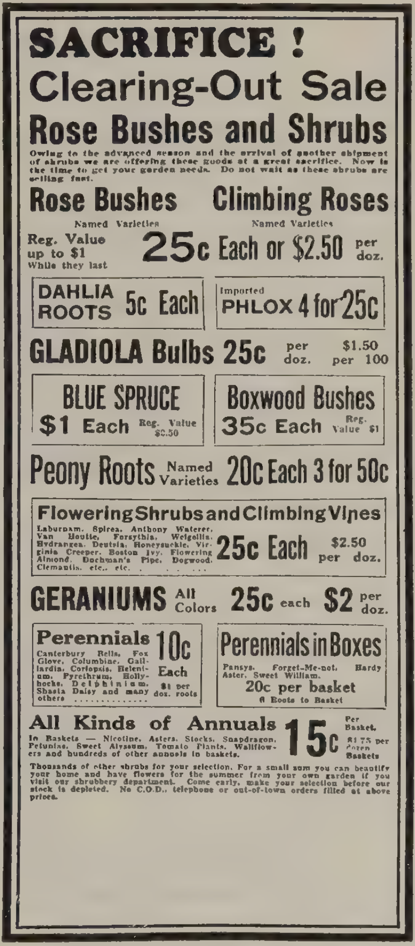


$40.

MORE faithful than a friend, more constant than conscience . . . a good watch is the warder of his every hour. This newest barrel shaped wrist watch . . . with double strand metal mesh bracelet . . . and luminous dial . . . has a 15-jewel Zenith movement of absolutely front rank dependability. With white gold filled case, $40.00; 14k gold case, $55.00.

ELLIS BROS
LIMITED
JEWELLERS
94-98 YONGE ST. TORONTO

Figure 1.—Showing effective use of small space by a local merchant.



SACRIFICE !

Clearing-Out Sale

Rose Bushes and Shrubs

Owing to the advanced season and the arrival of another shipment of shrubs we are offering these goods at a great sacrifice. Now is the time to get your garden needs. Do not wait as these shrubs are selling fast.

Rose Bushes Named Varieties — Climbing Roses Named Varieties

Reg. Value up to $1 While they last — 25c Each or $2.50 per doz.

DAHLIA ROOTS 5c Each

Imported PHLOX 4 for 25c

GLADIOLA Bulbs 25c per doz. $1.50 per 100

BLUE SPRUCE $1 Each Reg. Value $2.50

Boxwood Bushes 35c Each Reg. Value $1

Peony Roots Named Varieties 20c Each 3 for 50c

Flowering Shrubs and Climbing Vines

Laburnam, Spirea, Anthony Waterer, Van Houtte, Forsythia, Weigellia, Hydrangea, Deutsia, Honeysuckle, Virginia Creeper, Boston Ivy, Flowering Almond, Dochman's Pipe, Dogwood, Clemantis, etc., etc. . . . . . . — 25c Each $2.50 per doz.

GERANIUMS All Colors 25c each $2 per doz.

Perennials 10c Each

Canterbury Bells, Fox Glove, Columbine, Gaillardia, Coriopsis, Helenium, Pyrethrum, Hollyhocks, Delphinium, Shasta Daisy and many others . . . . — $1 per doz. roots

Perennials in Boxes

Pansys, Forget-Me-not, Hardy Aster, Sweet William.

20c per basket

6 Roots to Basket

All Kinds of Annuals 15c Per Basket. $1.75 per dozen Baskets

In Baskets — Nicotine, Asters, Stocks, Snapdragon, Petunias, Sweet Alyssum, Tomato Plants, Wallflowers and hundreds of other annuals in baskets.

Thousands of other shrubs for your selection. For a small sum you can beautify your home and have flowers for the summer from your own garden if you visit our shrubbery department. Come early, make your selection before our stock is depleted. No C.O.D., telephone or out-of-town orders filled at above prices.

Figure 2.—Showing wrong use of space, crowding in too many items.

The Retail Advertising Problem—Fundamentally, the problems of the retail advertiser differ but very little from those of the big national advertiser. Every man in business, whether retailer, wholesaler, or manufacturer, is using advertising to sell, or to assist in selling certain products. In writing copy for the small retail store the same stepping-stones of advertisement preparation must be followed. It is essential that the same, or very similar appeals be made to the readers of the local advertisements, as to the readers of national advertising. It is also important to consider the financial side of the question, because the average small retailer cannot afford the expense of a large advertising venture such as is undertaken by large retail establishments and departmental stores.

The problem of the larger retail establishment is simplified, too, when it comes to developing local trade. The big retailer does, in a sense, carry on a national appeal, or in other words, he attempts to cultivate a whole city, and suburban-wide trade. His delivery system is such that he can take in wide areas, and the advertising appeal is directed to all classes. His advertisements reach out to all and sundry, and usually every announcement contains something of interest to everyone. Not so with the smaller retailer who more or less must depend on the development of trade in his own immediate locality.

Home Brand

CREAMERY BUTTER

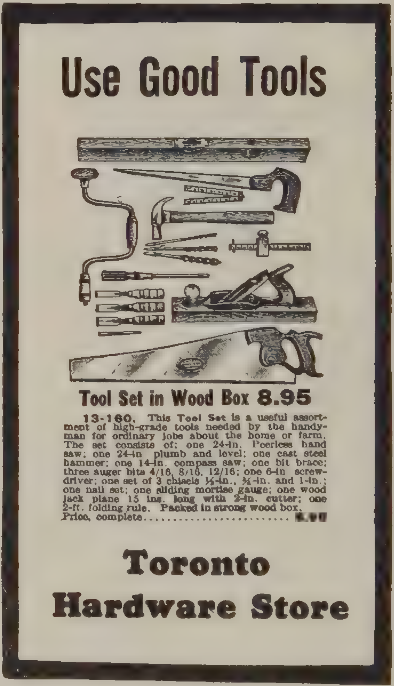
The art of making good butter has not changed through the years. To-day, as in the past, good butter can be produced only where there is a careful selection of fine, sweet cream and a strict supervision over its preparation in churning.

Cottage Brand Creamery Butter is prepared that way. It is a butter of superlative quality. Churned fresh every day from rich, sweet cream. You will like its distinctive flavor.

Order a pound to-day from your grocer. We feel sure you will like it.

HOME BRAND CREAMERY
Creamville

Figure 3.—An effective butter advertisement for a grocer.



Use Good Tools

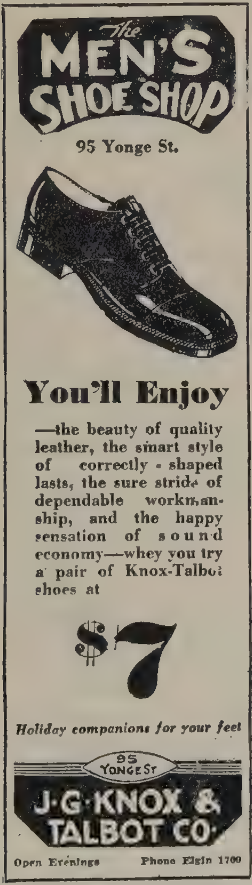
Tool Set in Wood Box 8.95

13-160. This Tool Set is a useful assortment of high-grade tools needed by the handyman for ordinary jobs about the home or farm. The set consists of: one 24-in. Peerless hand saw; one 24-in plumb and level; one cast steel hammer; one 14-in. compass saw; one bit brace; three auger bits 4/16, 8/16, 12/16; one 6-in screwdriver; one set of 3 chisels ½-in., ¾-in. and 1-in.; one nail set; one sliding mortise gauge; one wood jack plane 15 ins. long with 2-in. cutter; one 2-ft. folding rule. Packed in strong wood box.
Price, complete........................... [illegible]

Toronto Hardware Store

Figure 4.—An effective retail hardware advertisement.

In assisting the smaller retailer to sell his goods through the medium of advertising, it is better to encourage the judicious use of small space spread over a long period of time. Not more than one article should be advertised in each advertisement. This gives ample room for the more effective display of the article advertised than if several articles were crowded into the same space. For example, it is better for a retail hardware man to advertise one specially-priced article every day, than to run several items in each advertisement daily and have no room for any appeal. Many smaller merchants have become discouraged with their advertising because of lack of returns from money spent on advertisements, which on an analysis proved to be but mixed-up nothingness.



The MEN'S SHOE SHOP

95 Yonge St.

You'll Enjoy

—the beauty of quality leather, the smart style of correctly - shaped lasts, the sure stride of dependable workmanship, and the happy sensation of sound economy—when you try a pair of Knox-Talbot shoes at

$7

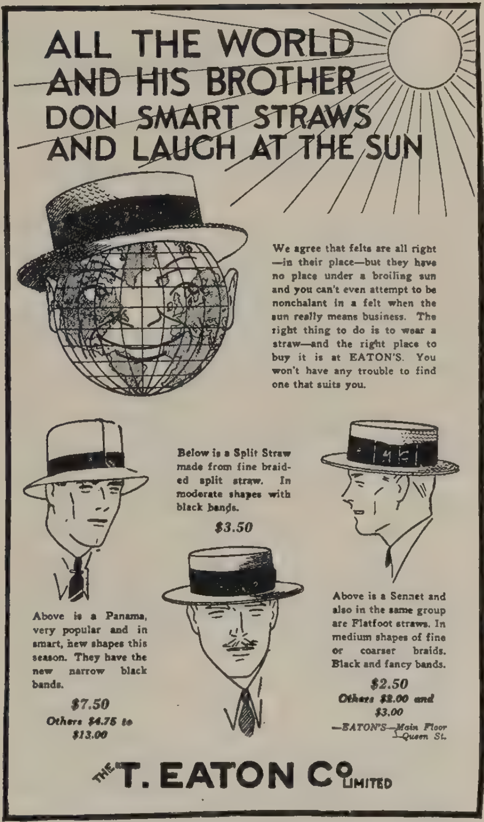
Holiday companions for your feet

95 YONGE ST

J·G·KNOX & TALBOT CO·

Open Evenings Phone Elgin 1700

Figure 5.—An effective retail shoe store advertisement.



ALL THE WORLD AND HIS BROTHER DON SMART STRAWS AND LAUGH AT THE SUN

We agree that felts are all right—in their place—but they have no place under a broiling sun and you can't even attempt to be nonchalant in a felt when the sun really means business. The right thing to do is to wear a straw—and the right place to buy it is at EATON'S. You won't have any trouble to find one that suits you.

Above is a Panama, very popular and in smart, new shapes this season. They have the new narrow black bands.

$7.50

Others $4.75 to $13.00

Below is a Split Straw made from fine braided split straw. In moderate shapes with black bands.

$3.50

Above is a Sennet and also in the same group are Flatfoot straws. In medium shapes of fine or coarser braids. Black and fancy bands.

$2.50

Others $2.00 and $3.00

—EATON'S—Main Floor —Queen St.

THE T. EATON CO LIMITED

Figure 6.—An effective advertisement for a retail hat store.

Fig. 1 illustrated herewith, shows how effective a small advertisement becomes when one article at a time is advertised. Fig. 2 illustrates the same size advertisement, but which includes numerous items, thereby losing its appeal.

Figs. 3, 4, 5 and 6 are also effective advertisements for small retailers. In fact, we know of many large retail establishments that make effective use of single-article advertisements.

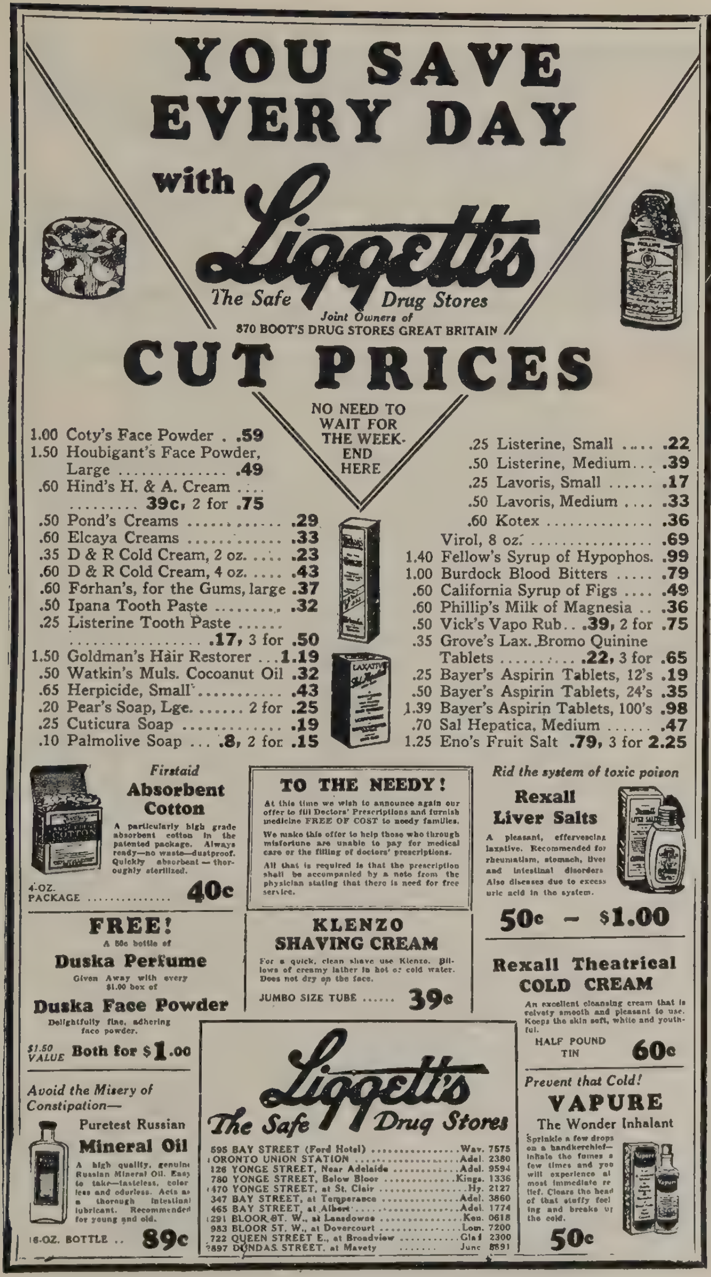
By referring to Lesson IV., there will be found further information respecting the local, or retail, advertising field. It has been estimated that approximately 75% of the advertising space of all local newspapers is taken up with retail advertising. Just how much money a retailer should set aside for advertising purposes is a question that is beyond the province of this textbook, and will not be touched on here. From 1% to 2% of the gross income is sometimes used as an appropriation.

The Larger Retail and Chain Stores—With the growth of any business comes the need for larger and more comprehensive advertising. The larger business with the more extensive variety of stock, calls for the use of advertisements laid out more or less like those of the larger department stores. Instead of one article shown in each advertisement, a number of articles should be illustrated and displayed. The great growth in the chain store systems, particularly in the grocery, butcher, drug and hardware store field, has brought about considerable change in the manner of laying out retail advertising copy. Competition among chain stores has resulted in the production of some very effective advertisements. Examples of such work are shown in Figs. 7, 8, 9 and 10.

However, there are many among the larger retailers, not in the chain store class who are making effective use of large space; sometimes to the extent of a full page. One-quarter and half-page advertisements are quite frequently used by such firms. Only in the case of the larger department store is there a continuous use made of full pages.

Panel Effects in Large Retail Advertisements—It should always be remembered that in laying out large retail store advertisements the student must follow very nearly the same procedure as that given to the preparation of small advertisements. There must be the same general display elements such as: (1) the frame, or surrounding border; (2) a white space, or margin of sufficient width to properly set off, or give prominence to the body or reading matter; (3) the display headlines containing the striking selling point, or points; (4) the sub-headings, or subtitles, effectively placed and nicely balanced; and (5) the signature of the firm selling the goods.

Borders, display type and illustrations, should all be in keeping with the general store policy, nature of the goods, and people reached. It is always wise to follow a set rule regarding type styles, layouts, etc., and not change the general appearance of the advertisements from day to day. Our advertisements readily become familiar to the general reading public



YOU SAVE EVERY DAY

with Liggett's

The Safe Drug Stores

Joint Owners of
870 BOOT'S DRUG STORES GREAT BRITAIN

CUT PRICES

NO NEED TO WAIT FOR THE WEEK-END HERE

1.00	Coty's Face Powder	**.59**
1.50	Houbigant's Face Powder, Large	**.49**
.60	Hind's H. & A. Cream	**39c**, 2 for **.75**
.50	Pond's Creams	**.29**
.60	Elcaya Creams	**.33**
.35	D & R Cold Cream, 2 oz.	**.23**
.60	D & R Cold Cream, 4 oz.	**.43**
.60	Forhan's, for the Gums, large	**.37**
.50	Ipana Tooth Paste	**.32**
.25	Listerine Tooth Paste	**.17**, 3 for **.50**
1.50	Goldman's Hair Restorer	**1.19**
.50	Watkin's Muls. Cocoanut Oil	**.32**
.65	Herpicide, Small	**.43**
.20	Pear's Soap, Lge.	2 for **.25**
.25	Cuticura Soap	**.19**
.10	Palmolive Soap	**.8**, 2 for **.15**

.25	Listerine, Small	**.22**
.50	Listerine, Medium	**.39**
.25	Lavoris, Small	**.17**
.50	Lavoris, Medium	**.33**
.60	Kotex	**.36**
	Virol, 8 oz.	**.69**
1.40	Fellow's Syrup of Hypophos.	**.99**
1.00	Burdock Blood Bitters	**.79**
.60	California Syrup of Figs	**.49**
.60	Phillip's Milk of Magnesia	**.36**
.50	Vick's Vapo Rub	**.39**, 2 for **.75**
.35	Grove's Lax. Bromo Quinine Tablets	**.22**, 3 for **.65**
.25	Bayer's Aspirin Tablets, 12's	**.19**
.50	Bayer's Aspirin Tablets, 24's	**.35**
1.39	Bayer's Aspirin Tablets, 100's	**.98**
.70	Sal Hepatica, Medium	**.47**
1.25	Eno's Fruit Salt	**.79**, 3 for **2.25**

Firstaid
Absorbent Cotton

A particularly high grade absorbent cotton in the patented package. Always ready—no waste—dustproof. Quickly absorbent — thoroughly sterilized.

4-OZ. PACKAGE **40c**

TO THE NEEDY!

At this time we wish to announce again our offer to fill Doctors' Prescriptions and furnish medicine FREE OF COST to needy families.

We make this offer to help those who through misfortune are unable to pay for medical care or the filling of doctors' prescriptions.

All that is required is that the prescription shall be accompanied by a note from the physician stating that there is need for free service.

Rid the system of toxic poison
Rexall Liver Salts

A pleasant, effervescing laxative. Recommended for rheumatism, stomach, liver and intestinal disorders. Also diseases due to excess uric acid in the system.

50c — $1.00

FREE!

A 50c bottle of
Duska Perfume
Given Away with every $1.00 box of
Duska Face Powder
Delightfully fine, adhering face powder.

$1.50 VALUE **Both for $1.00**

KLENZO SHAVING CREAM

For a quick, clean shave use Klenzo. Billows of creamy lather in hot or cold water. Does not dry on the face.

JUMBO SIZE TUBE **39c**

Rexall Theatrical COLD CREAM

An excellent cleansing cream that is velvety smooth and pleasant to use. Keeps the skin soft, white and youthful.

HALF POUND TIN **60c**

Avoid the Misery of Constipation—

Purest Russian
Mineral Oil

A high quality, genuine Russian Mineral Oil. Easy to take—tasteless, colorless and odorless. Acts as a thorough intestinal lubricant. Recommended for young and old.

16-OZ. BOTTLE .. **89c**

Liggett's
The Safe Drug Stores

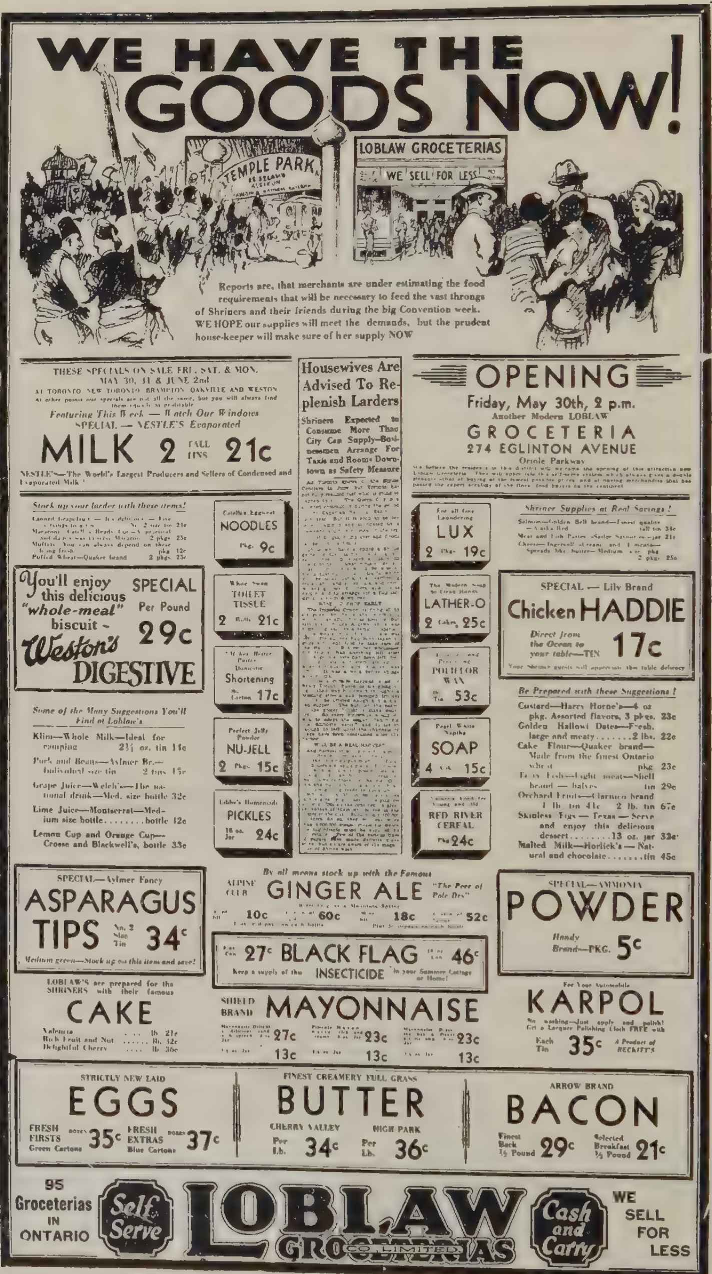
595 BAY STREET (Ford Hotel) ....Wav. 7575
TORONTO UNION STATION ....Adel. 2380
126 YONGE STREET, Near Adelaide ....Adel. 9594
780 YONGE STREET, Below Bloor ....Kings. 1336
1470 YONGE STREET, at St. Clair ....Hy. 2127
347 BAY STREET, at Temperance ....Adel. 3860
465 BAY STREET, at Albert ....Adel. 1774
1291 BLOOR ST. W., at Lansdowne ....Ken. 0618
983 BLOOR ST. W., at Dovercourt ....Lom. 7200
722 QUEEN STREET E., at Broadview ....Glad. 2300
2897 DUNDAS STREET, at Mavety .... Junc. 8891

Prevent that Cold!
VAPURE
The Wonder Inhalant

Sprinkle a few drops on a handkerchief—inhale the fumes a few times and you will experience almost immediate relief. Clears the head of that stuffy feeling and breaks up the cold.

50c

Figure 7.—An effective chain drug store advertisement


TEMPLE PARK
LOBLAW GROCETERIAS
WE SELL FOR LESS

WE HAVE THE GOODS NOW!

Reports are, that merchants are under estimating the food requirements that will be necessary to feed the vast throngs of Shriners and their friends during the big Convention week. WE HOPE our supplies will meet the demands, but the prudent house-keeper will make sure of her supply NOW

THESE SPECIALS ON SALE FRI., SAT. & MON.
MAY 30, 31 & JUNE 2nd
AT TORONTO NEW TORONTO BRAMPTON OAKVILLE AND WESTON

Featuring This Week — Watch Our Windows
SPECIAL — NESTLE'S *Evaporated*
MILK 2 TALL TINS 21c

NESTLE'S—The World's Largest Producers and Sellers of Condensed and Evaporated Milk!

Housewives Are Advised To Replenish Larders

Shriners Expected to Consume More Than City Can Supply—Businessmen Arrange For Taxis and Rooms Downtown as Safety Measure

OPENING
Friday, May 30th, 2 p.m.
Another Modern LOBLAW
GROCETERIA
274 EGLINTON AVENUE
Oriole Parkway

Stock up your larder with these items!

Puffed Wheat—Quaker brand 2 pkgs. 25c

Catelli's Eggnoodle NOODLES Pkg. 9c

White Swan TOILET TISSUE 2 Rolls 21c

Domestic Shortening lb. Carton 17c

Perfect Jelly Powder NU-JELL 2 Pkgs. 15c

Libby's Homemade PICKLES 16 oz. Jar 24c

For all fine Laundering LUX 2 Pkgs. 19c

The Modern Soap for Clean Hands LATHER-O 2 Cakes 25c

POLIFLOR WAX 1 lb. Tin 53c

Pearl White Naptha SOAP 4 Cakes 15c

RED RIVER CEREAL Pkg. 24c

Shriner Supplies at Real Savings!

You'll enjoy this delicious *"whole-meal"* biscuit — Weston's DIGESTIVE
SPECIAL Per Pound 29c

SPECIAL — Lily Brand
Chicken HADDIE
Direct from the Ocean to your table—TIN 17c

Some of the Many Suggestions You'll Find at Loblaw's

Klim—Whole Milk—Ideal for camping 2½ oz. tin	14c
Pork and Beans—Aylmer Br.—Individual size tin 2 tins	15c
Grape Juice—Welch's—The national drink—Med. size bottle	32c
Lime Juice—Montserrat—Medium size bottle........bottle	12c
Lemon Cup and Orange Cup—Crosse and Blackwell's, bottle	33c

Be Prepared with these Suggestions!

Custard—Harry Horne's—4 oz pkg. Assorted flavors, 3 pkgs.	23c
Golden Hallowi Dates—Fresh, large and meaty.......2 lbs.	22c
Cake Flour—Quaker brand—Made from the finest Ontario wheat pkg	23c
Fancy Fish—Light meat—Shell brand — halves tin	29c
Orchard Fruits—Clarnico brand 1 lb. tin 41c 2 lb. tin	67c
Skinless Figs — Texas — Serve and enjoy this delicious dessert........13 oz. jar	32c
Malted Milk—Horlick's — Natural and chocolate.......tin	45c

SPECIAL—Aylmer Fancy
ASPARAGUS TIPS No. 2 Size Tin 34c
Medium green—Stock up on this item and save!

By all means stock up with the Famous
ALPINE CLUB GINGER ALE *"The Peer of Pale Drys"*
10c 60c 18c 52c

27c BLACK FLAG 46c
Keep a supply of this INSECTICIDE in your Summer Cottage or Home!

SPECIAL—AMMONIA
POWDER
Handy Brand—PKG. 5c

LOBLAW'S are prepared for the SHRINERS with their famous
CAKE

Valencia .... lb	21c
Rich Fruit and Nut ...... lb.	32c
Delightful Cherry .... lb	36c

SHIELD BRAND MAYONNAISE
27c 23c 23c
13c 13c 13c

For Your Automobile
KARPOL
No washing—Just apply and polish! Get a Lacquer Polishing Cloth FREE with
Each Tin 35c *A Product of RECKITT'S*

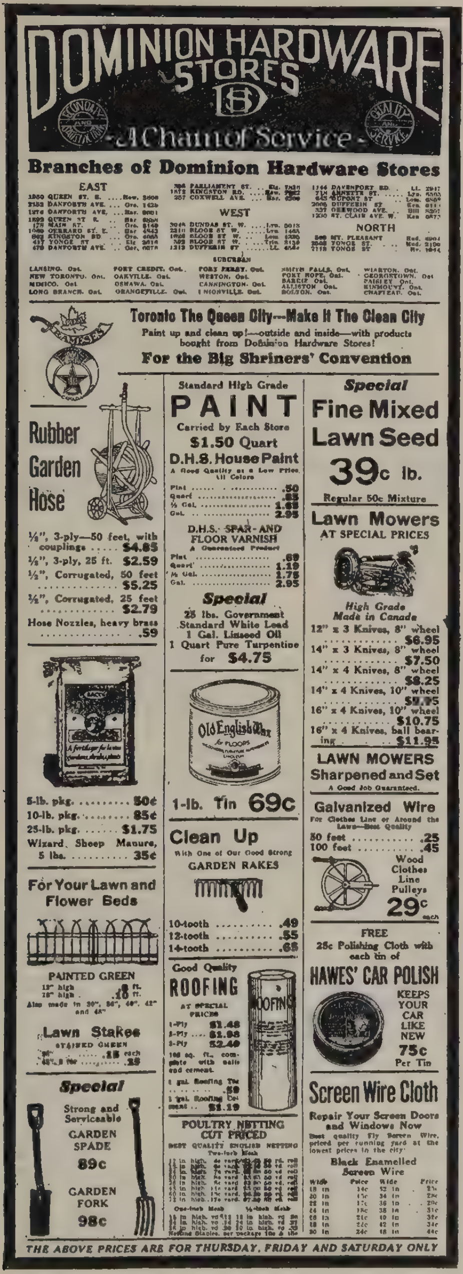
STRICTLY NEW LAID
EGGS
FRESH FIRSTS Green Cartons DOZEN 35c
FRESH EXTRAS Blue Cartons DOZEN 37c

FINEST CREAMERY FULL GRASS
BUTTER
CHERRY VALLEY Per Lb. 34c
HIGH PARK Per Lb. 36c

ARROW BRAND
BACON
Finest Back ½ Pound 29c
Selected Breakfast ½ Pound 21c

95 Groceterias IN ONTARIO
Self Serve
LOBLAW GROCETERIAS CO. LIMITED
Cash and Carry
WE SELL FOR LESS

Figure 8.—An effective chain grocery store advertisement.



DOMINION HARDWARE STORES

DHS

Economy and Distinction

Quality and Service

- A Chain of Service -

Branches of Dominion Hardware Stores

EAST

1950 QUEEN ST. E.

2152 DANFORTH AVE.

1376 DANFORTH AVE.

1592 QUEEN ST. E.

178 MAIN ST.

1060 GERRARD ST. E.

902 KINGSTON RD.

417 YONGE ST.

470 DANFORTH AVE.

396 PARLIAMENT ST.

1872 KINGSTON RD.

257 COXWELL AVE.

WEST

3044 DUNDAS ST. W.

2210 BLOOR ST. W.

1626 BLOOR ST. W.

392 BLOOR ST. W.

1213 DUFFERIN ST.

1144 DAVENPORT RD.

714 ANNETTE ST.

645 DUPONT ST.

2006 DUFFERIN ST.

337 OAKWOOD AVE.

1230 ST. CLAIR AVE. W.

NORTH

590 MT. PLEASANT

2048 YONGE ST.

2118 YONGE ST.

SUBURBAN

LANSING, Ont.
NEW TORONTO, Ont.
MIMICO, Ont.
LONG BRANCH, Ont.
PORT CREDIT, Ont.
OAKVILLE, Ont.
OSHAWA, Ont.
ORANGEVILLE, Ont.
PORT PERRY, Ont.
WESTON, Ont.
CANNINGTON, Ont.
UNIONVILLE, Ont.
SMITHS FALLS, Ont.
PORT HOPE, Ont.
BARRIE, Ont.
ALLISTON, Ont.
BOLTON, Ont.
WIARTON, Ont.
GEORGETOWN, Ont.
PAISLEY, Ont.
KINMOUNT, Ont.
CHAPLEAU, Ont.

RAMESES

Toronto The Queen City---Make It The Clean City

Paint up and clean up!—outside and inside—with products bought from Dominion Hardware Stores!

For the Big Shriners' Convention

Rubber Garden Hose

½", 3-ply—50 feet, with couplings $4.85
½", 3-ply, 25 ft. $2.59
½", Corrugated, 50 feet $5.25
½", Corrugated, 25 feet $2.79
Hose Nozzles, heavy brass ..... .59

5-lb. pkg. .... 50¢
10-lb. pkg. .... 85¢
25-lb. pkg. $1.75
Wizard, Sheep Manure, 5 lbs. .... 35¢

For Your Lawn and Flower Beds

PAINTED GREEN

Also made in 30", 36", 40", 42" and 48"

Lawn Stakes

STAINED GREEN

Special

Strong and Serviceable

GARDEN SPADE

89c

GARDEN FORK

98c

Standard High Grade

PAINT

Carried by Each Store

$1.50 Quart

D.H.S. House Paint

A Good Quality at a Low Price. All Colors

Pint ..... .50
Quart ..... .85
½ Gal. 1.65
Gal. 2.95

D.H.S. SPAR AND FLOOR VARNISH

A Guaranteed Product

Pint ..... .69
Quart 1.19
½ Gal. 1.75
Gal. 2.95

Special

25 lbs. Government Standard White Lead
1 Gal. Linseed Oil
1 Quart Pure Turpentine
for $4.75

Old English Wax for Floors

1-lb. Tin 69c

Clean Up

With One of Our Good Strong GARDEN RAKES

10-tooth ..... .49
12-tooth ..... .55
14-tooth ..... .65

Good Quality

ROOFING

AT SPECIAL PRICES

1-Ply $1.48
2-Ply $1.98
3-Ply $2.40

108 sq. ft., complete with nails and cement.

1 gal. Roofing Tar ..... .59
1 gal. Roofing Cement $1.19

POULTRY NETTING CUT PRICED

BEST QUALITY ENGLISH NETTING

Two-inch Mesh

One-inch Mesh

½-inch Mesh

Netting Staples, per package 10c & 15c

Special

Fine Mixed Lawn Seed

39c lb.

Regular 50c Mixture

Lawn Mowers

AT SPECIAL PRICES

High Grade
Made in Canada

12" x 3 Knives, 8" wheel $6.95
14" x 3 Knives, 8" wheel $7.50
14" x 4 Knives, 8" wheel $8.25
14" x 4 Knives, 10" wheel $9.75
16" x 4 Knives, 10" wheel $10.75
16" x 4 Knives, ball bearing $11.95

LAWN MOWERS
Sharpened and Set

A Good Job Guaranteed.

Galvanized Wire

For Clothes Line or Around the Lawn—Best Quality

50 feet ..... .25
100 feet ..... .45

Wood Clothes Line Pulleys

29c each

FREE

25c Polishing Cloth with each tin of

HAWES' CAR POLISH

KEEPS YOUR CAR LIKE NEW

75c Per Tin

Screen Wire Cloth

Repair Your Screen Doors and Windows Now

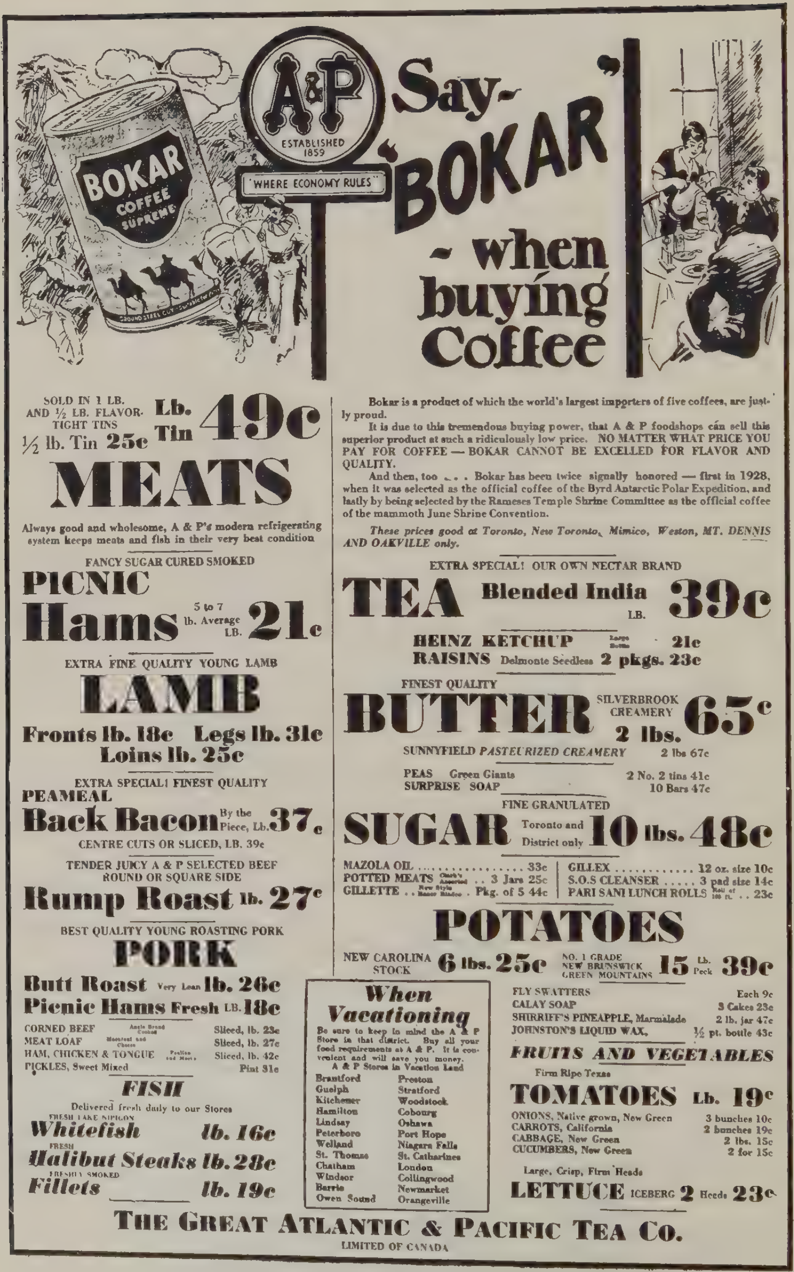
Best quality Fly Screen Wire, priced per running yard at the lowest prices in the city.

Black Enamelled Screen Wire

Wide	Price	Wide	Price
18 in.	14c	32 in.	23c
20 in.	15c	34 in.	28c
22 in.	17c	36 in.	29c
24 in.	18c	38 in.	31c
26 in.	21c	40 in.	32c
28 in.	22c	42 in.	34c
30 in.	24c	48 in.	44c

THE ABOVE PRICES ARE FOR THURSDAY, FRIDAY AND SATURDAY ONLY

Figure 9.—Another effective chain store advertisement.


BOKAR
COFFEE
SUPREME
A&P
ESTABLISHED
1859
"WHERE ECONOMY RULES"

Say—"BOKAR"—when buying Coffee

SOLD IN 1 LB. AND ½ LB. FLAVOR-TIGHT TINS
Lb. Tin 49c
½ lb. Tin **25c**

MEATS

Always good and wholesome, A & P's modern refrigerating system keeps meats and fish in their very best condition

FANCY SUGAR CURED SMOKED
PICNIC Hams 5 to 7 lb. Average LB. **21c**

EXTRA FINE QUALITY YOUNG LAMB
LAMB
Fronts lb. 18c Legs lb. 31c
Loins lb. 25c

EXTRA SPECIAL! FINEST QUALITY
PEAMEAL Back Bacon By the Piece, Lb. **37c**
CENTRE CUTS OR SLICED, LB. 39c

TENDER JUICY A & P SELECTED BEEF
ROUND OR SQUARE SIDE
Rump Roast lb. 27c

BEST QUALITY YOUNG ROASTING PORK
PORK
Butt Roast Very Lean **lb. 26c**
Picnic Hams Fresh LB. 18c

CORNED BEEF	Sliced, lb. 23c
MEAT LOAF	Sliced, lb. 27c
HAM, CHICKEN & TONGUE	Sliced, lb. 42c
PICKLES, Sweet Mixed	Pint 31c

FISH

Delivered fresh daily to our Stores
FRESH LAKE NIPIGON
Whitefish lb. 16c
FRESH
Halibut Steaks lb. 28c
FRESHLY SMOKED
Fillets lb. 19c

Bokar is a product of which the world's largest importers of five coffees, are justly proud.

It is due to this tremendous buying power, that A & P foodshops cán sell this superior product at such a ridiculously low price. NO MATTER WHAT PRICE YOU PAY FOR COFFEE — BOKAR CANNOT BE EXCELLED FOR FLAVOR AND QUALITY.

And then, too . . . . Bokar has been twice signally honored — first in 1928, when it was selected as the official coffee of the Byrd Antarctic Polar Expedition, and lastly by being selected by the Rameses Temple Shrine Committee as the official coffee of the mammoth June Shrine Convention.

These prices good at Toronto, New Toronto, Mimico, Weston, MT. DENNIS AND OAKVILLE only.

EXTRA SPECIAL! OUR OWN NECTAR BRAND
TEA Blended India LB. **39c**

HEINZ KETCHUP Large Bottle **21c**
RAISINS Delmonte Seedless **2 pkgs. 23c**

FINEST QUALITY
BUTTER SILVERBROOK CREAMERY **2 lbs. 65c**
SUNNYFIELD *PASTEURIZED CREAMERY* 2 lbs 67c

PEAS Green Giants	2 No. 2 tins 41c
SURPRISE SOAP	10 Bars 47c

FINE GRANULATED
SUGAR Toronto and District only **10 lbs. 48c**

MAZOLA OIL	33c
POTTED MEATS Clark's Assorted	3 Jars 25c
GILLETTE New Style Razor Blades	Pkg. of 5 44c
GILLEX	12 oz. size 10c
S.O.S CLEANSER	3 pad size 14c
PARI SANI LUNCH ROLLS Roll of 100 ft.	23c

POTATOES

NEW CAROLINA STOCK **6 lbs. 25c**
NO. 1 GRADE NEW BRUNSWICK GREEN MOUNTAINS **15 Lb. Peck 39c**

FLY SWATTERS	Each 9c
CALAY SOAP	3 Cakes 23c
SHIRRIFF'S PINEAPPLE, Marmalade	2 lb. jar 47c
JOHNSTON'S LIQUID WAX,	½ pt. bottle 43c

FRUITS AND VEGETABLES

Firm Ripe Texas
TOMATOES Lb. 19c

ONIONS, Native grown, New Green	3 bunches 10c
CARROTS, California	2 bunches 19c
CABBAGE, New Green	2 lbs. 15c
CUCUMBERS, New Green	2 for 15c

Large, Crisp, Firm Heads
LETTUCE ICEBERG **2** Heads **23c**

When Vacationing

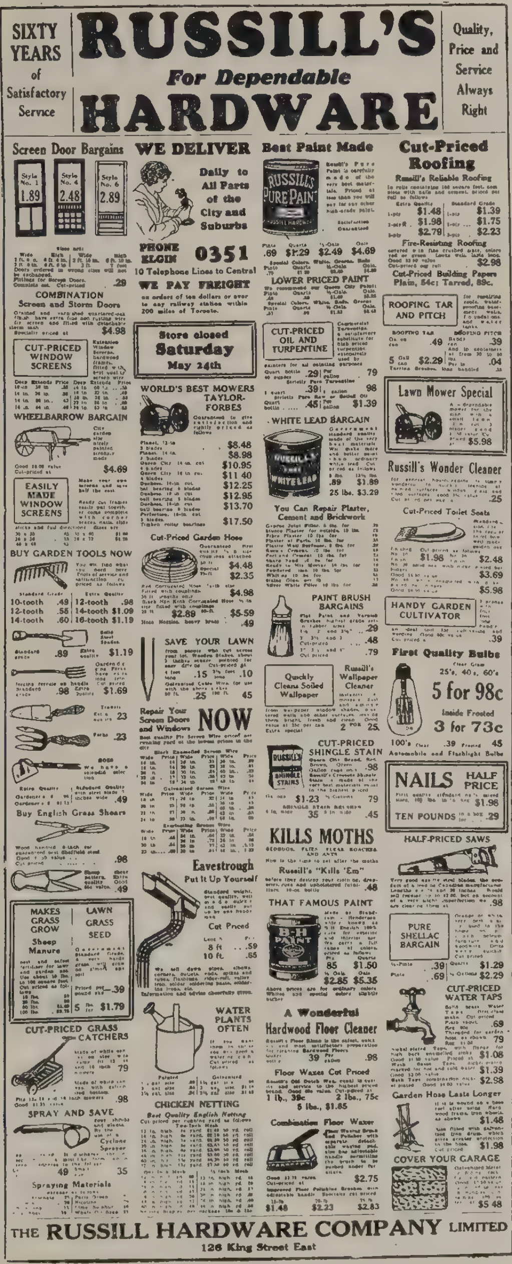
Be sure to keep in mind the A & P Store in that district. Buy all your food requirements at A & P. It is convenient and will save you money.

A & P Stores in Vacation Land

Brantford
Guelph
Kitchener
Hamilton
Lindsay
Peterboro
Welland
St. Thomas
Chatham
Windsor
Barrie
Owen Sound
Preston
Stratford
Woodstock
Cobourg
Oshawa
Port Hope
Niagara Falls
St. Catharines
London
Collingwood
Newmarket
Orangeville

THE GREAT ATLANTIC & PACIFIC TEA CO.
LIMITED OF CANADA

Figure 10.—Another effective chain store advertisement.



SIXTY YEARS of Satisfactory Service

RUSSILL'S

For Dependable

HARDWARE

Quality, Price and Service Always Right

Screen Door Bargains

Style No. 1 1.89
Style No. 4 2.48
Style No. 6 2.89

Fittings for Screen Doors. Complete set. Cut-priced .29

COMBINATION Screen and Storm Doors

Specially priced at $4.98

CUT-PRICED WINDOW SCREENS

WHEELBARROW BARGAIN

Good $6.50 value Cut-priced at $4.69

EASILY MADE WINDOW SCREENS

Make your own screens and save half the cost.

BUY GARDEN TOOLS NOW

Standard Grade		Extra Quality	
10-tooth	.49	12-tooth	.98
12-tooth	.55	14-tooth	$1.09
14-tooth	.60	16-tooth	$1.19

Solid Steel Spades. Standard grade .89 Extra quality $1.19

Standard grade .98 Extra quality $1.69

Trowels .23

Forks .23

Hoes. We have a splendid selection .49

Buy English Grass Shears

.98

.49

MAKES GRASS GROW | **LAWN GRASS SEED**

Sheep Manure

Priced per pound .39

5 lbs. for $1.79

CUT-PRICED GRASS CATCHERS

79

.98

SPRAY AND SAVE

Cyclone Sprayer

49 35

Spraying Materials

WE DELIVER

Daily to All Parts of the City and Suburbs

PHONE ELGIN **0351**

10 Telephone Lines to Central

WE PAY FREIGHT

on orders of ten dollars or over to any railway station within 200 miles of Toronto.

Store closed Saturday May 24th

WORLD'S BEST MOWERS TAYLOR-FORBES

$8.48
$8.98
$10.95
$11 40
$12.25
$12.95
$13.70
$17.50

Cut-Priced Garden Hose

$4.48
$2.35
$4.98
$2.89
$5.59

Hose Nozzles, heavy brass .49

SAVE YOUR LAWN

.15 .10
.25 45

Repair Your Screen Doors and Windows NOW

Eavestrough

Put It Up Yourself

Cut Priced

8 ft .59
10 ft. .65

Information and advice cheerfully given.

WATER PLANTS OFTEN

CHICKEN NETTING

Best Quality English Netting

Best Paint Made

Satisfaction Guaranteed

Pints	Quarts	½-Gals.	Gals.
.69	$1.29	$2.49	$4.69

LOWER PRICED PAINT

CUT-PRICED OIL AND TURPENTINE

.29 79
.39 98
.45 $1.39

WHITE LEAD BARGAIN

.89 $1.89

25 lbs. $3.29

You Can Repair Plaster, Cement and Brickwork

PAINT BRUSH BARGAINS

.29
.48
.79

Quickly Cleans Soiled Wallpaper

Russill's Wallpaper Cleaner

2 FOR 25

CUT-PRICED SHINGLE STAIN

.98

$1.23 79

35 .45

KILLS MOTHS

Now is the time to get after the moths

Russill's "Kills 'Em"

.48

THAT FAMOUS PAINT

85 $1.50
$2.85 $5.35

A Wonderful Hardwood Floor Cleaner

39 .98

Floor Waxes Cut Priced

1 lb., 39c 2 lbs., 75c
5 lbs., $1.85

Combination Floor Waxer

$2.75

$1.48 $2.23 $2.83

Cut-Priced Roofing

Russill's Reliable Roofing

Extra Quality		Standard Grade	
1-ply	$1.48	1-ply	$1.39
2-ply	$1.98	2-ply	$1.75
3-ply	$2.79	3-ply	$2.23

Fire-Resisting Roofing

$2.98

Cut-Priced Building Papers
Plain, 54c; Tarred, 89c.

ROOFING TAR AND PITCH

.49 .39
$2.29 .04

Lawn Mower Special

$5.98

Russill's Wonder Cleaner

.25

Cut-Priced Toilet Seats

$1.98 $2.48
$3.69
$5.98

HANDY GARDEN CULTIVATOR

.39

First Quality Bulbs

Clear Glass 25's, 40's, 60's

5 for 98c

Inside Frosted

3 for 73c

100's Clear .39 Frosted 45

Automobile and Flashlight Bulbs

NAILS HALF PRICE

$1.98

TEN POUNDS .29

HALF-PRICED SAWS

.98

PURE SHELLAC BARGAIN

½-Pints .39 Quarts $1.29
Pints .69 ½-Gallons $2.29

CUT-PRICED WATER TAPS

.69
79
$1.08
$1.39
$2.98

Garden Hose Lasts Longer

$1.48
$1.98

COVER YOUR GARAGE

$5 48

THE RUSSILL HARDWARE COMPANY LIMITED

126 King Street East

Figure 11.—A frequently looked forward to part-page advertisement, run weekly by a well-known Toronto firm.

and become almost like trade-marks. It may take some people considerable time to become familiar with the general appearance of our advertisements before they actually pay attention to them, but when they do pay attention they usually buy. This would not be the case if advertisements changed in their general appearance from day to day, because the buying public would never be in a mental position to quickly and readily recognize the advertisements. If our travelling salesmen put on a different appearance every time they called on a prospect they would have to re-introduce themselves each time. So in our advertisements—leave nothing undone that will assist in making them quickly recognized, for if we have something of real worth to tell, the people will soon be on the lookout for more.

In all advertisements where more than one article is displayed, the space given to each item is usually divided from the other portions by means of light rule borders. This gives the advertisement, when fully made up, a "panel" effect—each space in this way set apart is called a panel. Panels should always be arranged in systematic order, and in harmony with the general display.

A review of the advertisements Figs. 7, 8, 9 and 10 will illustrate how the panels are arranged. The three and four-column Russill Hardware advertisements inserted weekly in Toronto papers are also very effective. See Fig. 11.

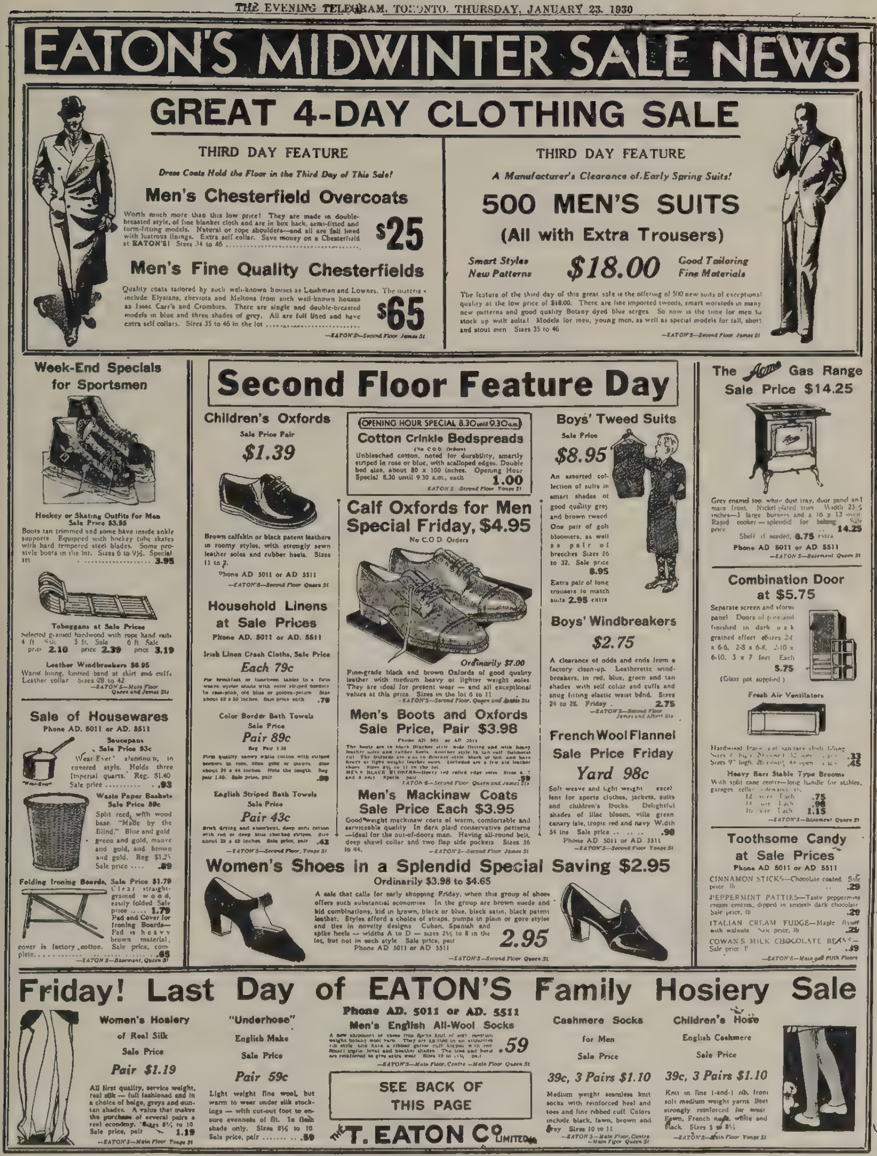
There are many good features about the Russill advertisements. One particularly effective feature being the headline appeals given to most of the individual panels. Titles used in many of the panels, together with appropriate illustrations, very frequently suggest something that the reader had fully intended doing: such as "Why not fix that leaky roof?" or "Protect your car," etc., etc.

Department-Store Advertising—The next larger newspaper advertiser is the department store. The same general principles in regard to display are followed. Panel effects are nearly always in harmony and very attractive. Panels within panels are often resorted to where several articles are being advertised by an individual department, but even here there can be a nice balance, and in most instances the matter should balance with the panels used by one of the other departments.

Figs. 12 and 13 are samples of very effective department store advertisements:

If our young students will carefully examine one, or any of these department store advertisements, they will notice that each panel is a distinct advertisement in itself. In fact, nearly all large advertisements of this nature are made up of many small advertisements harmoniously blended into one attractive and effective whole.

It is remarkable to what extent some department stores use newspaper space. It is not uncommon to find one department store using three, four and five full pages in a single issue of a daily newspaper. Fig. 14 is an illustration of but one page among 10½ pages that were



THE EVENING TELEGRAM, TORONTO, THURSDAY, JANUARY 23, 1930

EATON'S MIDWINTER SALE NEWS

GREAT 4-DAY CLOTHING SALE

THIRD DAY FEATURE

Dress Coats Hold the Floor in the Third Day of This Sale!

Men's Chesterfield Overcoats

Worth much more than this low price! They are made in double-breasted style, of fine blanket cloth and are in box back, semi-fitted and form-fitting models. Natural or rope shoulders—and all are full lined with lustrous linings. Extra self collar. Save money on a Chesterfield at EATON'S! Sizes 34 to 46 .... $25

Men's Fine Quality Chesterfields

Quality coats tailored by such well-known houses as Leishman and Lownes. The materials include Elysians, cheviots and Meltons from such well-known houses as Isaac Carr's and Crombies. There are single and double-breasted models in blue and three shades of grey. All are full lined and have extra self collars. Sizes 35 to 46 in the lot $65

—EATON'S—Second Floor James St

THIRD DAY FEATURE

A Manufacturer's Clearance of Early Spring Suits!

500 MEN'S SUITS

(All with Extra Trousers)

Smart Styles
New Patterns

$18.00

Good Tailoring
Fine Materials

The feature of the third day of this great sale is the offering of 500 new suits of exceptional quality at the low price of $18.00. There are fine imported tweeds, smart worsteds in many new patterns and good quality Botany dyed blue serges. So now is the time for men to stock up with suits! Models for men, young men, as well as special models for tall, short and stout men Sizes 35 to 46

—EATON'S—Second Floor James St

Week-End Specials for Sportsmen

Hockey or Skating Outfits for Men
Sale Price $3.95

Boots tan trimmed and some have inside ankle supports. Equipped with hockey tube skates with hard tempered steel blades. Some pro-style boots in the lot. Sizes 6 to 9½. Special set 3.95

Toboggans at Sale Prices

Selected grained hardwood with rope hand rails 4 ft. Sale price 2.10 5 ft. Sale price 2.39 6 ft. Sale price 3.19

Leather Windbreakers $6.95

Warm lining, knitted band at skirt and cuffs. Leather collar. Sizes 28 to 42

—EATON'S—Main Floor Queen and James Sts

Sale of Housewares

Phone AD. 5011 or AD. 5511

Saucepans
Sale Price 93c

"Wear-Ever" aluminum, in covered style. Holds three Imperial quarts. Reg. $1.40 Sale price .... .93

"Wear-Ever"

Waste Paper Baskets
Sale Price 89c

Split reed, with wood base. "Made by the Blind." Blue and gold, green and gold, mauve and gold, and brown and gold. Reg. $1.25 Sale price .... .89

Folding Ironing Boards, Sale Price $1.79

Clear straight-grained wood, easily folded. Sale price 1.79

Pad and Cover for Ironing Boards—Pad is heavy brown material, cover is factory cotton. Sale price, complete .... .65

—EATON'S—Basement, Queen St

Second Floor Feature Day

Children's Oxfords

Sale Price Pair

$1.39

Brown calfskin or black patent leathers in roomy styles, with strongly sewn leather soles and rubber heels. Sizes 11 to 2.

Phone AD 5011 or AD 5511

—EATON'S—Second Floor Queen St

Household Linens at Sale Prices

Phone AD. 5011 or AD. 5511

Irish Linen Crash Cloths, Sale Price

Each 79c

For breakfast or luncheon tables in a firm weave, oyster shade with color striped borders in rose-pink, old blue or golden-yellow. Size about 53 x 53 inches. Sale price each .79

Color Border Bath Towels
Sale Price

Pair 89c

Reg. Pair 1.35

Firm quality snowy white cotton with striped borders in rose, blue, gold or mauve. Size about 24 x 44 inches. Note the length. Reg. pair 1.35. Sale price, pair .89

English Striped Bath Towels
Sale Price

Pair 43c

Brisk drying and absorbent, deep soft cotton with red or deep blue checked stripes. Size about 23 x 43 inches. Sale price, pair .43

—EATON'S—Second Floor, Yonge St

OPENING HOUR SPECIAL 8.30 until 9.30 a.m.

Cotton Crinkle Bedspreads

(No C.O.D. Orders)

Unbleached cotton, noted for durability, smartly striped in rose or blue, with scalloped edges. Double bed size, about 80 x 100 inches. Opening Hour Special 8.30 until 9.30 a.m., each 1.00

EATON'S Second Floor Yonge St

Calf Oxfords for Men Special Friday, $4.95

No C.O.D. Orders

Ordinarily $7.00

Fine-grade black and brown Oxfords of good quality leather with medium heavy or lighter weight soles. They are ideal for present wear — and all exceptional values at this price. Sizes in the lot 6 to 11

—EATON'S—Second Floor, Queen and James Sts

Men's Boots and Oxfords Sale Price, Pair $3.98

Phone AD 5011 or AD 5511

The boots are in black Blucher style, wide fitting and with heavy leather soles and rubber heels. Another style in tan calf balmoral cut. The Oxfords are also in Blucher style, black or tan, and have heavy or light weight leather soles. Included are a few kid leather shoes. Sizes 5½ to 11 in the lot.

MEN'S BLACK RUBBERS—Heavy red rolled edge soles. Sizes 6, 7 and 8 only. Special, pair .59

EATON'S—Second Floor Queen and James Sts

Men's Mackinaw Coats Sale Price Each $3.95

Good weight mackinaw coats of warm, comfortable and serviceable quality. In dark plaid conservative patterns —ideal for the out-of-doors man. Having all-round belt, deep shawl collar and two flap side pockets. Sizes 36 to 44.

—EATON'S—Second Floor James St

Boys' Tweed Suits

Sale Price

$8.95

An assorted collection of suits in smart shades of good quality grey and brown tweed. One pair of golf bloomers, as well as pair of breeches. Sizes 26 to 32. Sale price 8.95

Extra pair of long trousers to match suits 2.95 extra

Boys' Windbreakers

$2.75

A clearance of odds and ends from a factory clean-up. Leatherette windbreakers, in red, blue, green and tan shades with self collar and cuffs and snug fitting elastic waist band. Sizes 24 to 28. Friday . 2.75

—EATON'S—Second Floor James and Albert Sts

French Wool Flannel Sale Price Friday

Yard 98c

Soft weave and light weight excellent for sports clothes, jackets, suits and children's frocks. Delightful shades of lilac bloom, villa green, canary isle, tropic red and navy. Width 54 ins. Sale price .. .. .. .98

Phone AD 5011 or AD 5511

—EATON'S—Second Floor Yonge St

Women's Shoes in a Splendid Special Saving $2.95

Ordinarily $3.98 to $4.65

A sale that calls for early shopping Friday, when this group of shoes offers such substantial economies. In the group are brown suede and kid combinations, kid in brown, black or blue, black satin, black patent leather. Styles afford a choice of straps, pumps in plain or gore styles and ties in novelty designs. Cuban, Spanish and spike heels — widths A to D — sizes 2½ to 8 in the lot, but not in each style. Sale price, pair *2.95*

Phone AD 5011 or AD 5511

—EATON'S—Second Floor Queen St

The Acme Gas Range
Sale Price $14.25

Grey enamel top, white dust tray, door panel and main front. Nickel-plated trim. Width 25½ inches—3 large burners and a 16 x 12 oven. Rapid cooker — splendid for baking. Sale price 14.25

Shelf if needed, 6.75 extra

Phone AD 5011 or AD 5511

—EATON'S—Basement Queen St

Combination Door at $5.75

Separate screen and storm panel. Doors of pine and finished in dark oak grained effect. Sizes 2-6 x 6-6, 2-8 x 6-8, 2-10 x 6-10, 3 x 7 feet. Each 5.75

(Glass not supplied.)

Fresh Air Ventilators

Hardwood frame and sanitary cloth filling.
Sizes 7" high, 20 closed, 32 open. Each .33
Sizes 9" high, 26 closed, 44 open. Each .45

Heavy Bars Stable Type Brooms

With split cane centre—long handle for stables, garages, cellars, sidewalks, etc.
12 size. Each .75
14 size. Each .98
16 size. Each 1.15

—EATON'S—Basement Queen St

Toothsome Candy at Sale Prices

Phone AD 5011 or AD 5511

CINNAMON STICKS—Chocolate coated. Sale price, lb. .29

PEPPERMINT PATTIES—Tasty peppermint cream centres, dipped in smooth dark chocolate. Sale price, lb. .29

ITALIAN CREAM FUDGE—Maple flavor with walnuts. Sale price, lb. .29

COWAN'S MILK CHOCOLATE BEANS—Sale price, lb. .39

—EATON'S—Main and Fifth Floors

Friday! Last Day of EATON'S Family Hosiery Sale

Women's Hosiery of Real Silk

Sale Price

Pair $1.19

All first quality, service weight, real silk — full fashioned and in a choice of beige, greys and sun-tan shades. A value that makes the purchase of several pairs a real economy. Sizes 8½ to 10. Sale price, pair 1.19

—EATON'S—Main Floor Yonge St

"Underhose"

English Make

Sale Price

Pair 59c

Light weight fine wool, but warm to wear under silk stockings — with cut-out foot to ensure evenness of fit. In flesh shade only. Sizes 8½ to 10. Sale price, pair .... .59

Phone AD. 5011 or AD. 5511

Men's English All-Wool Socks

A new shipment of these fine Socks knit of soft medium weight botany wool yarn. They are knitted in an attractive rib style and have a ribbed garter cuff topped with red. Smart [illegible] lovat and heather shades. The toes and heels are reinforced to give extra wear. Sizes 10 to 11½. pair *.59*

—EATON'S—Main Floor, Centre —Main Floor Queen St

SEE BACK OF THIS PAGE

THE T. EATON CO LIMITED

Cashmere Socks for Men

Sale Price

39c, 3 Pairs $1.10

Medium weight seamless knit socks with reinforced heel and toes and fine ribbed cuff. Colors include black, fawn, brown and grey. Sizes 10 to 11

—EATON'S—Main Floor, Centre —Main Floor Queen St

Children's Hose

English Cashmere

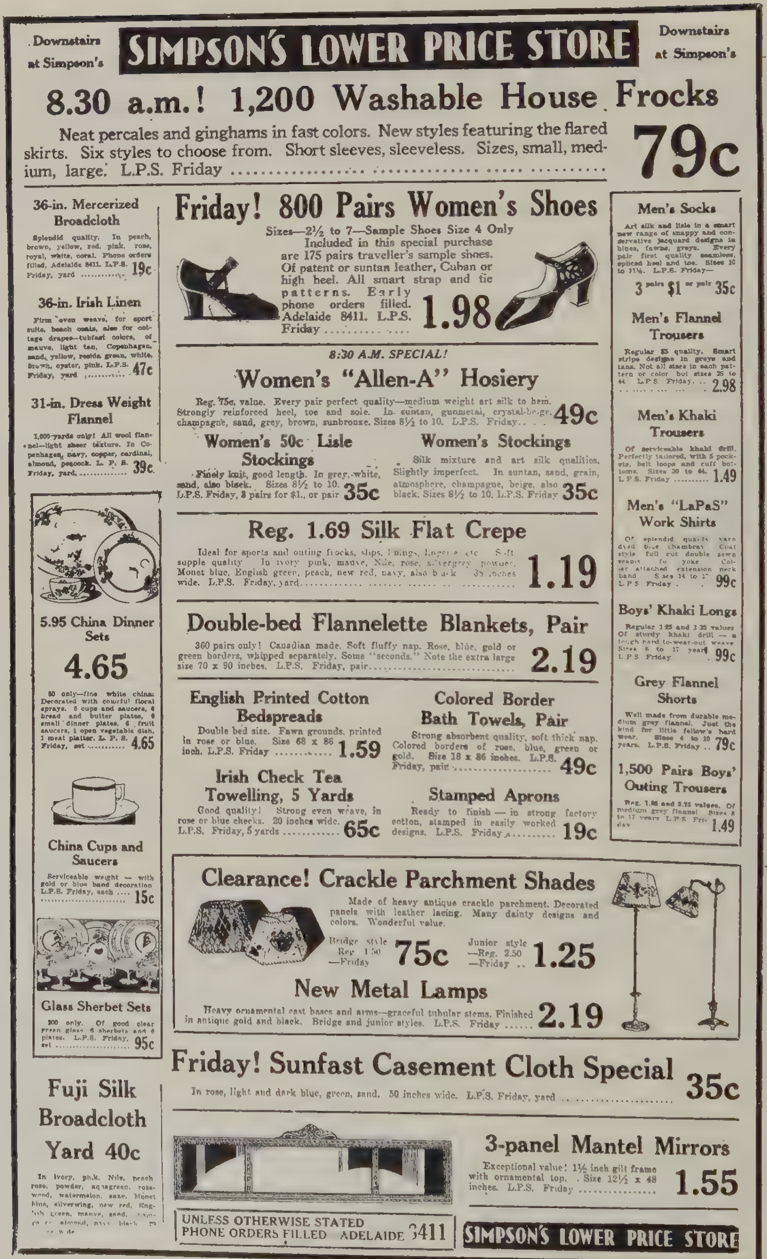
Sale Price

39c, 3 Pairs $1.10

Knit in fine 1-and-1 rib, from soft medium weight yarns. Feet strongly reinforced for wear. Fawn, French nude, white and black. Sizes 5 to 8½

—EATON'S—Main Floor Yonge St

Figure 12.



Downstairs at Simpson's **SIMPSON'S LOWER PRICE STORE** Downstairs at Simpson's

8.30 a.m.! 1,200 Washable House Frocks

Neat percales and ginghams in fast colors. New styles featuring the flared skirts. Six styles to choose from. Short sleeves, sleeveless. Sizes, small, medium, large. L.P.S. Friday **79c**

36-in. Mercerized Broadcloth

Splendid quality. In peach, brown, yellow, red, pink, rose, royal, white, coral. Phone orders filled, Adelaide 8411. L.P.S. Friday, yard **19c**

36-in. Irish Linen

Firm even weave, for sport suits, beach coats, also for cottage drapes—tubfast colors, of mauve, light tan, Copenhagen, sand, yellow, reseda green, white, brown, oyster, pink. L.P.S. Friday, yard **47c**

31-in. Dress Weight Flannel

1,000 yards only! All wool flannel—light sheer texture. In Copenhagen, navy, copper, cardinal, almond, peacock. L. P. S. Friday, yard **39c**

5.95 China Dinner Sets

4.65

50 only—fine white china: Decorated with colorful floral sprays. 6 cups and saucers, 6 bread and butter plates, 6 small dinner plates, 6 fruit saucers, 1 open vegetable dish, 1 meat platter. L. P. S. Friday, set **4.65**

China Cups and Saucers

Serviceable weight — with gold or blue band decoration L.P.S. Friday, each **15c**

Glass Sherbet Sets

200 only. Of good clear green glass. 6 sherbets and 6 plates. L.P.S. Friday, set **95c**

Fuji Silk Broadcloth Yard 40c

In ivory, pink, Nile, peach rose, powder, aquagreen, rosewood, watermelon, saxe, Monet blue, silverwing, new red, English green, mauve, sand, [illegible] almond, navy, black. [illegible]

Friday! 800 Pairs Women's Shoes

Sizes—2½ to 7—Sample Shoes Size 4 Only

Included in this special purchase are 175 pairs traveller's sample shoes. Of patent or suntan leather, Cuban or high heel. All smart strap and tie patterns. Early phone orders filled. Adelaide 8411. L.P.S. Friday **1.98**

8:30 A.M. SPECIAL!

Women's "Allen-A" Hosiery

Reg. 75c, value. Every pair perfect quality—medium weight art silk to hem. Strongly reinforced heel, toe and sole. In suntan, gunmetal, crystal-beige, champagne, sand, grey, brown, sunbronze. Sizes 8½ to 10. L.P.S. Friday. . . . **49c**

Women's 50c Lisle Stockings

Finely knit, good length. In grey, white, sand, also black. Sizes 8½ to 10. L.P.S. Friday, 3 pairs for $1., or pair **35c**

Women's Stockings

Silk mixture and art silk qualities. Slightly imperfect. In suntan, sand, grain, atmosphere, champagne, beige, also black. Sizes 8½ to 10. L.P.S. Friday **35c**

Reg. 1.69 Silk Flat Crepe

Ideal for sports and outing frocks, slips, linings, lingerie, etc. Soft supple quality. In ivory, pink, mauve, Nile, rose, silvergrey, powder, Monet blue, English green, peach, new red, navy, also black. 35 inches wide. L.P.S. Friday, yard **1.19**

Double-bed Flannelette Blankets, Pair

360 pairs only! Canadian made. Soft fluffy nap. Rose, blue, gold or green borders, whipped separately. Some "seconds." Note the extra large size 70 x 90 inches. L.P.S. Friday, pair.............................. **2.19**

English Printed Cotton Bedspreads

Double bed size. Fawn grounds, printed in rose or blue. Size 68 x 86 inch. L.P.S. Friday **1.59**

Irish Check Tea Towelling, 5 Yards

Good quality! Strong even weave, in rose or blue checks. 20 inches wide. L.P.S. Friday, 5 yards **65c**

Colored Border Bath Towels, Pair

Strong absorbent quality, soft thick nap. Colored borders of rose, blue, green or gold. Size 18 x 36 inches. L.P.S. Friday, pair **49c**

Stamped Aprons

Ready to finish — in strong factory cotton, stamped in easily worked designs. L.P.S. Friday **19c**

Men's Socks

Art silk and lisle in a smart new range of snappy and conservative jacquard designs in blues, fawns, greys. Every pair first quality seamless, spliced heel and toe. Sizes 10 to 11½. L.P.S. Friday—

3 pairs $1 or pair 35c

Men's Flannel Trousers

Regular $5 quality. Smart stripe designs in greys and tans. Not all sizes in each pattern or color but sizes 28 to 44. L.P.S. Friday. **2.98**

Men's Khaki Trousers

Of serviceable khaki drill. Perfectly tailored, with 5 pockets, belt loops and cuff bottoms. Sizes 30 to 44. L.P.S. Friday **1.49**

Men's "LaPaS" Work Shirts

Of splendid quality yarn dyed blue chambray. Coat style, full cut, double sewn seams, full yoke. Collar attached extension neck band. Sizes 14 to 17. L.P.S. Friday . . **99c**

Boys' Khaki Longs

Regular 1.25 and 1.35 values. Of sturdy khaki drill — a tough hard-to-wear-out weave. Sizes 6 to 17 years. L.P.S. Friday . **99c**

Grey Flannel Shorts

Well made from durable medium grey flannel. Just the kind for little fellow's hard wear. Sizes 4 to 10 years. L.P.S. Friday .. **79c**

1,500 Pairs Boys' Outing Trousers

Reg. 1.95 and 2.25 values. Of medium grey flannel. Sizes 8 to 17 years. L.P.S. Friday **1.49**

Clearance! Crackle Parchment Shades

Made of heavy antique crackle parchment. Decorated panels with leather lacing. Many dainty designs and colors. Wonderful value.

Bridge style Reg. 1.50 —Friday **75c** Junior style —Reg. 2.50 —Friday .. **1.25**

New Metal Lamps

Heavy ornamental cast bases and arms—graceful tubular stems. Finished in antique gold and black. Bridge and junior styles. L.P.S. Friday **2.19**

Friday! Sunfast Casement Cloth Special

In rose, light and dark blue, green, sand. 50 inches wide. L.P.S. Friday, yard **35c**

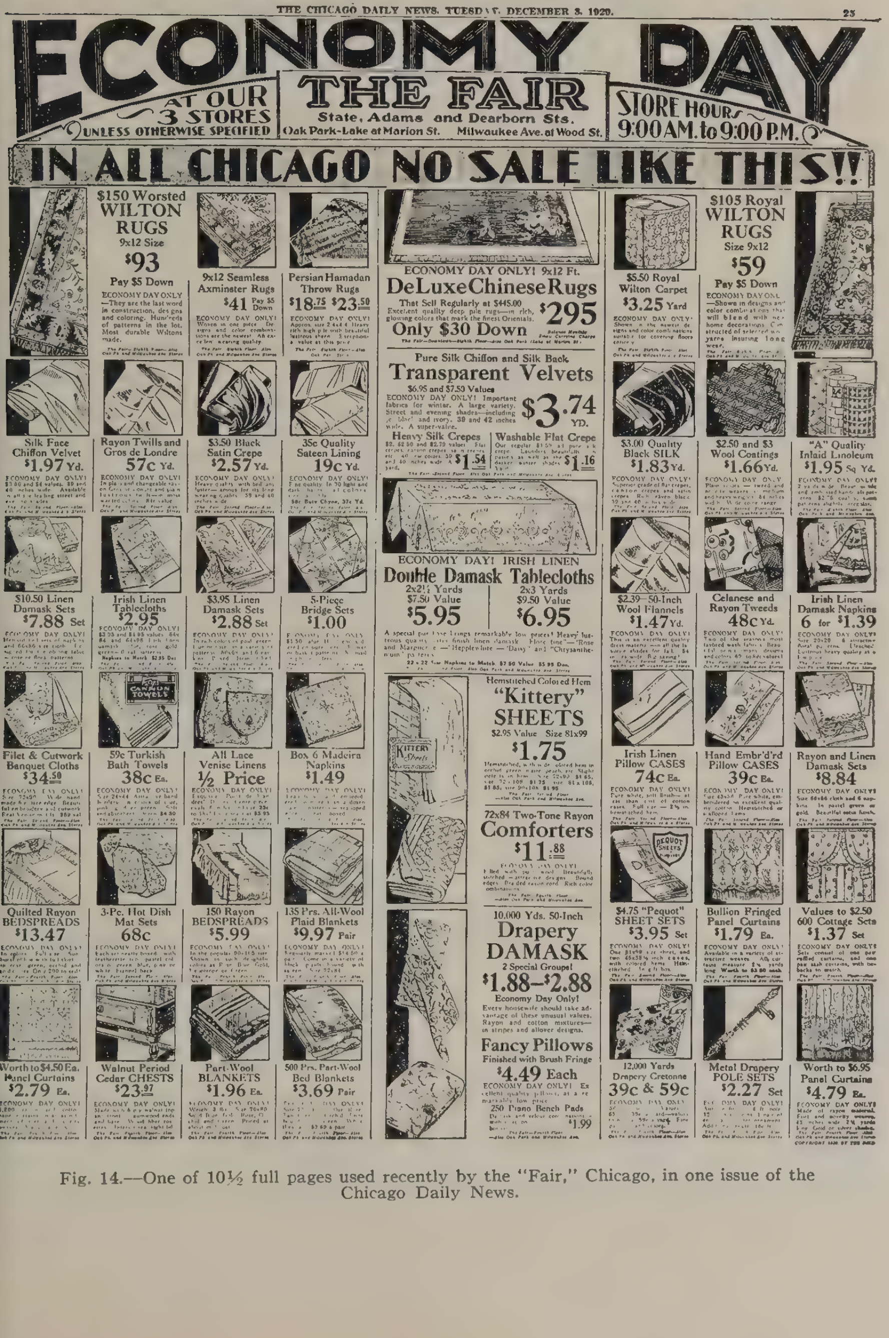
3-panel Mantel Mirrors

Exceptional value! 1½ inch gilt frame with ornamental top. Size 12½ x 48 inches. L.P.S. Friday **1.55**

UNLESS OTHERWISE STATED
PHONE ORDERS FILLED ADELAIDE 8411

SIMPSON'S LOWER PRICE STORE

Figure 13.



THE CHICAGO DAILY NEWS, TUESDAY, DECEMBER 3, 1929. 25

ECONOMY DAY

AT OUR 3 STORES UNLESS OTHERWISE SPECIFIED

THE FAIR
State, Adams and Dearborn Sts.
Oak Park-Lake at Marion St. Milwaukee Ave. at Wood St.

STORE HOURS 9:00 A.M. to 9:00 P.M.

IN ALL CHICAGO NO SALE LIKE THIS!!

$150 Worsted WILTON RUGS 9x12 Size $93 Pay $5 Down
ECONOMY DAY ONLY—They are the last word in construction, designs and coloring. Hundreds of patterns in the lot. Most durable Wiltons made.

9x12 Seamless Axminster Rugs $41 Pay $5 Down
ECONOMY DAY ONLY! Woven in one piece. Designs and color combinations are the newest. An excellent wearing quality.

Persian Hamadan Throw Rugs $18.75 $23.50
ECONOMY DAY ONLY! Approx. size 2.4x4.4. Heavy rich high pile with beautiful lustrous sheen. Exceptional value at this price.

Silk Face Chiffon Velvet $1.97 Yd.

Rayon Twills and Gros de Londre 57c Yd.

$3.50 Black Satin Crepe $2.57 Yd.

35c Quality Sateen Lining 19c Yd.
58c Butz Chyne, 37c Yd.

$10.50 Linen Damask Sets $7.88 Set

Irish Linen Tablecloths $2.95
Napkins to Match $2.95 Doz.

$3.95 Linen Damask Sets $2.88 Set

5-Piece Bridge Sets $1.00

Filet & Cutwork Banquet Cloths $34.50

59c Turkish Bath Towels 38c Ea.

All Lace Venise Linens ½ Price

Box 6 Madeira Napkins $1.49

Quilted Rayon BEDSPREADS $13.47

3-Pc. Hot Dish Mat Sets 68c

150 Rayon BEDSPREADS $5.99

135 Prs. All-Wool Plaid Blankets $9.97 Pair

Worth to $4.50 Ea. Panel Curtains $2.79 Ea.

Walnut Period Cedar CHESTS $23.97

Part-Wool BLANKETS $1.96 Ea.

500 Prs. Part-Wool Bed Blankets $3.69 Pair

ECONOMY DAY ONLY! 9x12 Ft. DeLuxe Chinese Rugs
That Sell Regularly at $445.00
Excellent quality deep pile rugs—in rich, glowing colors that mark the finest Orientals.
$295
Only $30 Down
Balance Monthly. Small Carrying Charge

Pure Silk Chiffon and Silk Back Transparent Velvets
$6.95 and $7.50 Values
ECONOMY DAY ONLY! Important fabrics for winter. A large variety. Street and evening shades—including black and ivory. 39 and 42 inches wide. A super-value.
$3.74 YD.

Heavy Silk Crepes $1.54

Washable Flat Crepe $1.16

ECONOMY DAY! IRISH LINEN Double Damask Tablecloths
2x2½ Yards $7.50 Value $5.95
2x3 Yards $9.50 Value $6.95
22x22 Size Napkins to Match, $7.50 Value, $5.95 Doz.

Hemstitched Colored Hem "Kittery" SHEETS
$2.95 Value Size 81x99
$1.75

72x84 Two-Tone Rayon Comforters $11.88

10,000 Yds. 50-Inch Drapery DAMASK
2 Special Groups!
$1.88–$2.88
Economy Day Only!
Every housewife should take advantage of these unusual values. Rayon and cotton mixtures—in stripes and allover designs.

Fancy Pillows
Finished with Brush Fringe
$4.49 Each

250 Piano Bench Pads $1.99

$5.50 Royal Wilton Carpet $3.25 Yard

$105 Royal WILTON RUGS Size 9x12 $59 Pay $5 Down

$3.00 Quality Black SILK $1.83 Yd.

$2.50 and $3 Wool Coatings $1.66 Yd.

"A" Quality Inlaid Linoleum $1.95 Sq. Yd.

$2.39—50-Inch Wool Flannels $1.47 Yd.

Celanese and Rayon Tweeds 48c Yd.

Irish Linen Damask Napkins 6 for $1.39

Irish Linen Pillow CASES 74c Ea.

Hand Embr'd'rd Pillow CASES 39c Ea.

Rayon and Linen Damask Sets $8.84

$4.75 "Pequot" SHEET SETS $3.95 Set

Bullion Fringed Panel Curtains $1.79 Ea.

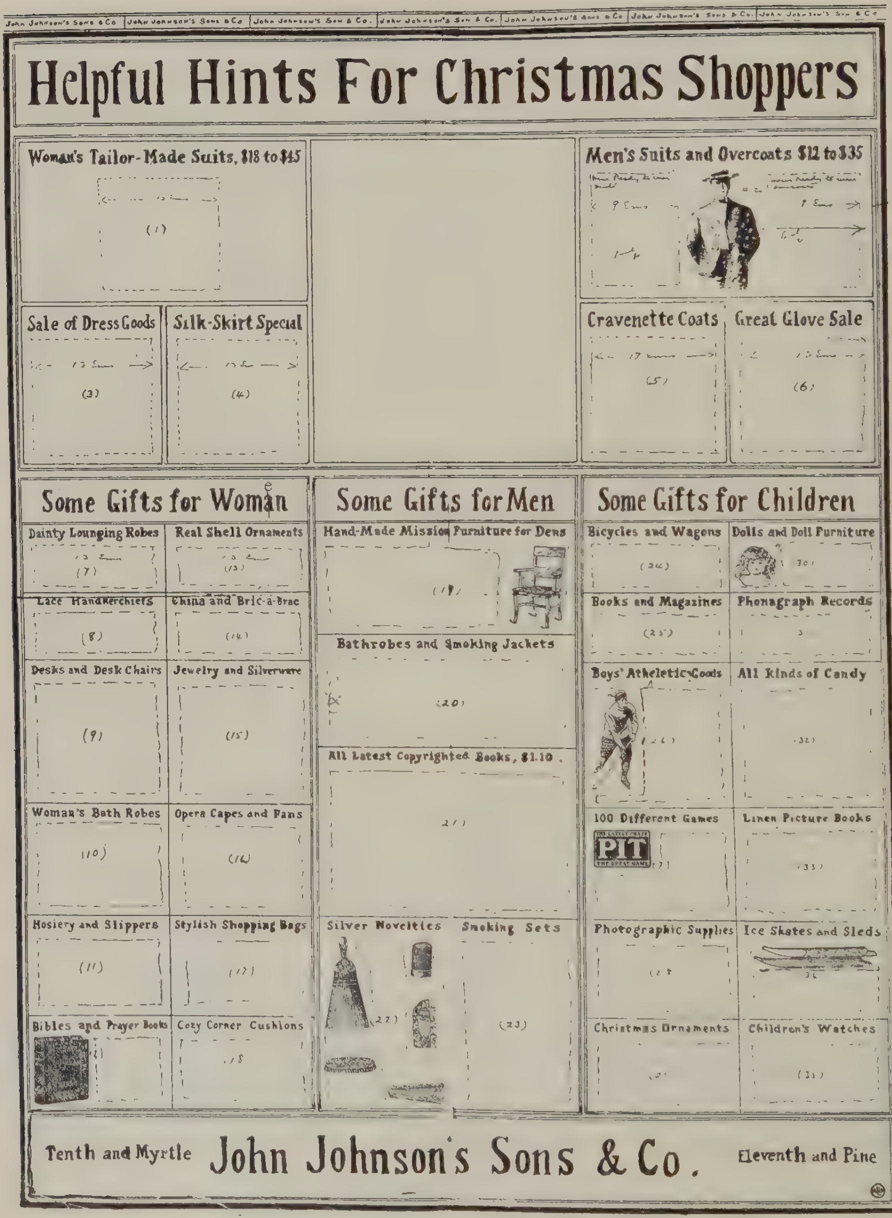
Values to $2.50 600 Cottage Sets $1.37 Set

12,000 Yards Drapery Cretonne 39c & 59c

Metal Drapery POLE SETS $2.27 Set

Worth to $6.95 Panel Curtains $4.79 Ea.

Fig. 14.—One of 10½ full pages used recently by the "Fair," Chicago, in one issue of the Chicago Daily News.



John Johnson's Sons & Co | John Johnson's Sons & Co | John Johnson's Sons & Co. | John Johnson's Sons & Co. | John Johnson's Sons & Co | John Johnson's Sons & Co. | John Johnson's Sons & Co

Helpful Hints For Christmas Shoppers

Woman's Tailor-Made Suits, $18 to $45 (1)

Men's Suits and Overcoats $12 to $35

Sale of Dress Goods (3)

Silk-Skirt Special (4)

Cravenette Coats (5)

Great Glove Sale (6)

Some Gifts for Woman

Dainty Lounging Robes (7)

Real Shell Ornaments (13)

Lace Handkerchiefs (8)

China and Bric-à-Brac (14)

Desks and Desk Chairs (9)

Jewelry and Silverware (15)

Woman's Bath Robes (10)

Opera Capes and Fans (16)

Hosiery and Slippers (11)

Stylish Shopping Bags (17)

Bibles and Prayer Books

Cozy Corner Cushions (18)

Some Gifts for Men

Hand-Made Mission Furniture for Dens (19)

Bathrobes and Smoking Jackets (20)

All Latest Copyrighted Books, $1.10 (21)

Silver Novelties (22)

Smoking Sets (23)

Some Gifts for Children

Bicycles and Wagons (24)

Dolls and Doll Furniture (30)

Books and Magazines (25)

Phonograph Records

Boys' Athletic Goods (26)

All Kinds of Candy (32)

100 Different Games

PIT

Linen Picture Books (33)

Photographic Supplies

Ice Skates and Sleds

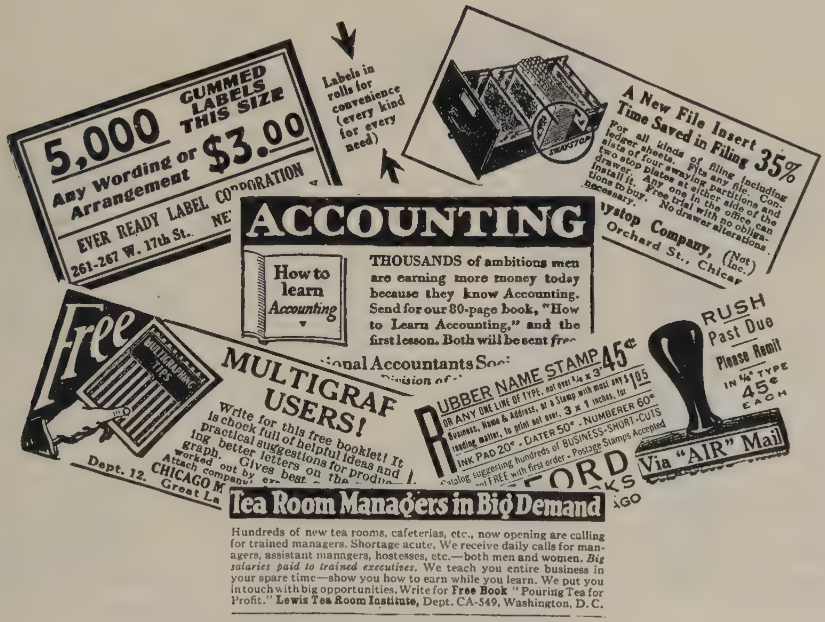
Christmas Ornaments

Children's Watches (31)

Tenth and Myrtle John Johnson's Sons & Co. Eleventh and Pine

Figure 15.—Sample Layout for a Full Page Advertisement.

used by the "Fair" Department Store, Chicago, and published in the Chicago Daily News on December 3, 1929. Note the vast number of items in the page shown. Also note the well-balanced effect given to the general layout. It will be well worth anyone's while to study the manner in which the copy is written in each and every panel of any large department store advertisement. Fig. 15 well illustrates how the panels, illustrations, and titles are laid out by the well-trained department store advertising manager.



5,000 GUMMED LABELS THIS SIZE
Any Wording or Arrangement $3.00
EVER READY LABEL CORPORATION
261-267 W. 17th St. NE

Labels in rolls for convenience (every kind for every need)

A New File Insert
Time Saved in Filing 35%
For all kinds of filing including ledger sheets. Fits any file. Consists of four swaying partitions and two stop plates at either side of the drawer. Any one in the office can install it. Free trial with no obligations to buy. No drawer alterations necessary.
ystop Company, (Not Inc.)
Orchard St., Chicag

ACCOUNTING

How to learn Accounting

THOUSANDS of ambitious men are earning more money today because they know Accounting. Send for our 80-page book, "How to Learn Accounting," and the first lesson. Both will be sent fre
onal Accountants Soc
Division of

Free

MULTIGRAF USERS!
Write for this free booklet! It is chock full of helpful ideas and practical suggestions for produ ing better letters on the graph. Gives best worked out by Attach company Dept. 12. CHICAGO M Great La

RUBBER NAME STAMP 45¢
OR ANY ONE LINE OF TYPE, not over ¼ x 3"
Business, Name & Address, or a Stamp with most any reading matter, to print not over, 3 x 1 inches, for $1.05
INK PAD 20¢ · DATER 50¢ · NUMBERER 60¢
Catalog suggesting hundreds of BUSINESS-SHORT-CUTS FREE with first order - Postage Stamps Accepted
ORD
KS
GO

RUSH
Past Due
Please Remit
IN ¼" TYPE 45¢ EACH
Via "AIR" Mail

Tea Room Managers in Big Demand

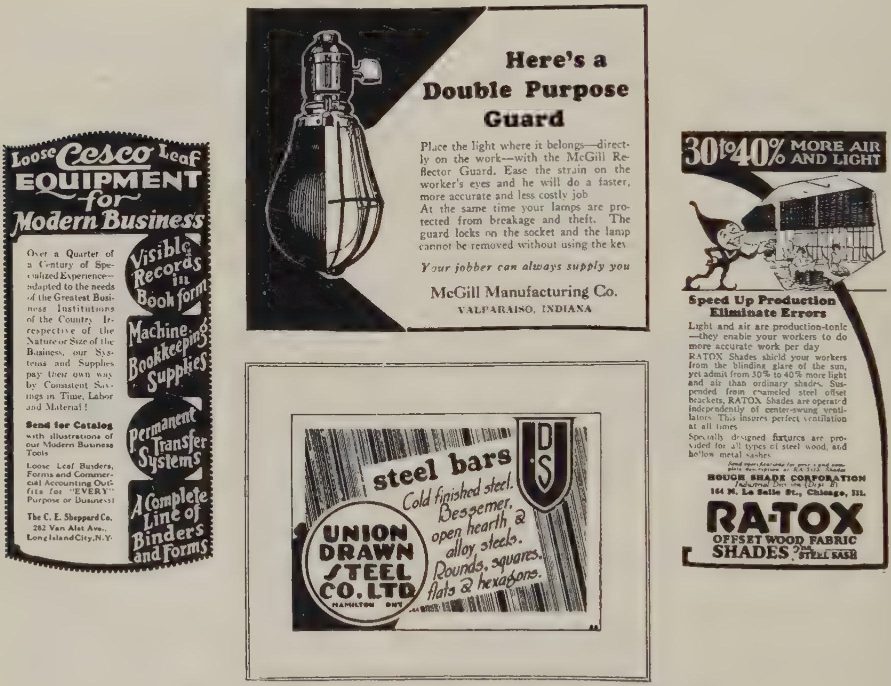
Hundreds of new tea rooms, cafeterias, etc., now opening are calling for trained managers. Shortage acute. We receive daily calls for managers, assistant managers, hostesses, etc.—both men and women. *Big salaries paid to trained executives.* We teach you entire business in your spare time—show you how to earn while you learn. We put you in touch with big opportunities. Write for **Free Book** "Pouring Tea for Profit." **Lewis Tea Room Institute**, Dept. CA-549, Washington, D. C.

Figure 16.—Typical Mail-Order Advertisements taken from national magazines.

Mail-Order Advertisements—In the preparation of mail-order advertising, particularly the style used in magazines, farm journals and national newspapers of mail-order value, almost the same procedure regarding layout is followed. Mail-order copy does not as a rule occupy large space. The greater number of mail-order houses confine their selling appeal to advertisements of single column width, and anywhere from 6 lines (agate) deep, to one column length. Occasionally full pages are used. The main objective of most mail-order houses is to obtain enquiries, for the one or two articles illustrated in the small advertisement, or requests for the general catalogue. A very large proportion of all business done by mail is obtained from the distribution of catalogues containing most of the mail-order lines handled. Some typical small mail-order advertisements are illustrated in Fig. 16.

Note the small illustrations quite in keeping with the subject matter. The reading matter is quite frequently set in 5, 5½ and 6 point type, set solid.

Trade Journal Advertisements—By trade journals we refer to all kinds of magazines, periodicals and papers reaching out to specialized trades and professions, such as The Canadian Druggist, the Canadian Machinery and Manufacturing News, the Gas Journal of Canada, Hardware and Metal, Sanitary Engineer, Baker and Confectioner, Electrical News, Canadian Baker, Dominion Medical Monthly, Canadian Journal of Medicine and Surgery, Printer and Publisher, Printers' Ink, Inland Printer, Builder and Contractor, etc. All of these, and thousands more, are published expressly for the benefit of the trades and professions as indicated by the titles of the Journals mentioned.



Loose Cesco Leaf
EQUIPMENT
for
Modern Business

Over a Quarter of a Century of Specialized Experience—adapted to the needs of the Greatest Business Institutions of the Country. Irrespective of the Nature or Size of the Business, our Systems and Supplies pay their own way by Consistent Savings in Time, Labor and Material!

Send for Catalog with illustrations of our Modern Business Tools

Loose Leaf Binders, Forms and Commercial Accounting Outfits for "EVERY" Purpose or Business!

The C. E. Sheppard Co.
282 Van Alst Ave.,
Long Island City, N.Y.

Visible Records in Book form
Machine Bookkeeping Supplies
Permanent Transfer Systems
A Complete Line of Binders and Forms

Here's a Double Purpose Guard

Place the light where it belongs—directly on the work—with the McGill Reflector Guard. Ease the strain on the worker's eyes and he will do a faster, more accurate and less costly job

At the same time your lamps are protected from breakage and theft. The guard locks on the socket and the lamp cannot be removed without using the key

Your jobber can always supply you

McGill Manufacturing Co.
VALPARAISO, INDIANA

30 to 40% MORE AIR AND LIGHT

Speed Up Production
Eliminate Errors

Light and air are production-tonic—they enable your workers to do more accurate work per day

RATOX Shades shield your workers from the blinding glare of the sun, yet admit from 30% to 40% more light and air than ordinary shades. Suspended from enameled steel offset brackets, RATOX Shades are operated independently of center-swung ventilators. This insures perfect ventilation at all times

Specially designed fixtures are provided for all types of steel, wood, and hollow metal sashes

HOUGH SHADE CORPORATION
Industrial Division (Dept. B)
164 N. La Salle St., Chicago, Ill.

RA-TOX
OFFSET WOOD FABRIC
SHADES for STEEL SASH

steel bars
Cold finished steel.
Bessemer, open hearth & alloy steels.
Rounds, squares, flats & hexagons.

UNION DRAWN STEEL CO. LTD
HAMILTON ONT

Figure 17—Some examples of effective trade-paper advertisements.

The preparation of advertisements for such publications should be along lines in keeping with the trade or profession involved. Copy specially prepared to interest the average citizen in, say Holloway's Corn Cure, should be quite different from the copy used to interest the medical man in such a preparation. It is just another question of analyzing the field and then writing advertisements in keeping with the character of that field.

Fig. 17 illustrates a few typical trade journal advertisements appealing directly to the specialized business man.

EXAMINATION QUESTIONS

Lesson XI.

1. What is an intellectual doubt?
2. Why should an ad-writer anticipate objections and doubts on the part of readers of his advertisements?
3. Why cannot the same kind of copy be used in all classes of publications?
4. Why is it necessary to study the field before making any attempt to advertise in it?
5. Why is it best for a small merchant not to advertise more than one article at a time in each of his advertisements?
6. Lay out a 12-inch deep by 4 column wide advertisement for a chain store, and then write up ten imaginary articles using a panel for each. How would you balance the whole advertisement?
7. Write and lay out a 10-inch deep by 2 column wide advertisement for men's hats. Illustrations can be clipped if desired from other publications and pasted into position on the layout. Pencil in the titles, borders, etc. Mark off copy, or text-matter space. Give instructions to the printer regarding type styles, sizes, etc.
8. Clip from your local newspaper an advertisement that you believe is poorly written and displayed. Show on paper how you would improve it.

ADVERTISING

General Course

Test Paper No. 7 Lesson XI

1. What would you say is an *intellectual doubt*?

2. When writing an advertisement how would you undertake to overcome a reader's natural objections to the purchase of the product?

3. Why should ad-writers anticipate the natural doubts, fears and objections customers may hold against the purchase of any product?

4. Why is it wise to undertake a preliminary survey and study of a territory before advertising in it?

5. Should we write our ads in keeping with the natural character and temperament of the people we are seeking to reach? Why?

6. If you were suddenly called upon to write a series of advertisements for insertion in French newspapers, or some other foreign publications, what would be your first thought in the matter of their preparation?

7. Should the same kind of copy be used in every kind of publication, relevant or irrelevant? Give reasons for your answer.

8. Name three methods of arranging panels in full page department-store ads.

9. Write and lay out a full-page department-store advertisement in which the following departments will use space: Vacation supplies; gardening tools; tents and awnings; outing goods and trunks. Panels are to be uniformly arranged. Illustrations are to be clipped from other ads. Leave space for the firm name, address, etc. Titles are to be written in on every panel. Text matter spaces are to be shown. Copy written for each panel is to be on separate sheets and numbered Copy 1, Copy 2, etc. General display elements are to be shown on layout similar to the example shown on page 128. Full instruction is to be given to the printer. Use a large sheet of paper for this ad. Make the layout as neatly as possible and use care in writing the copy for each text space.

0. What are the best mediums to use when endeavoring to reach (a) the retail trade? (b) the wholesale trade? (c) the professional man? (d) the general public?

1. What would you do with the advertisement known as Figure 2, Page 115, to make it more effective?

Lesson XII.

CHECKING UP BOTH PLAN AND COPY

Having carefully studied Lesson X. and followed through the preparation of an imaginary pump advertisement, we now come to the point where a checking-up process is necessary.

Necessity of Checking Copy—After having spent the necessary time and thought in preparing the advertisement mentioned, it is well to put it through each one of the following tests:

1. Is the advertisement attractive? Could we improve on its appearance? Is it any better than the average run of advertisements as far as its outstanding features, exclusiveness and impelling power are concerned? Does it possess individuality?
2. Is the title in harmony with the subject matter? Are the illustrations, borders, and other display features appropriate to the product?
3. Will the advertisement appeal to the thoughts, feelings, and desires of those to whom the appeal is made?
4. Is the statement respecting the proposition clear, attractive, convincing and concise?
5. Is it seasonable and timely? Does it take advantage of the holiday appeal?
6. Is there a note of confidence throughout the advertisement? Is it sincere? Is it consistent?
7. Has it real selling quality?
8. If you owned a summer cottage, would the reading of the advertisement in question interest you to the point of buying a pump?

It is always well to go carefully over the layout, and check both the general appearance and reading matter. If the article advertised is all that can be expected of it, and there is in your own mind (and the advertisement shows that you have), a sincere desire to serve the public, then there need be no fear of telling out the good points in the most attractive manner possible, but "don't exaggerate"—always tell the truth.

Of course, the best way to test the value of any advertisement, is to run it in the newspaper. If it has a real sales appeal and is attractive, results will immediately follow. If it has not these good points there will be no results. Running it in the paper is, however, a rather expensive method for testing the value of an advertisement. It is always better to go over each advertisement to see if it is in keeping with correct advertising principles. Be honest with yourself and with your advertisement. Always give yourself ample time to write and prepare any advertising copy that may be put into your hands. If copy is written ahead of time, instead of at the last moment, there will be found opportunities to review it before finally sending it to the publisher. Writing the copy, and then setting it aside for an hour or two, and then re-reading it, is always a good way to check up its value.

Importance of Gaining Attention—We have already stressed the importance of giving serious thought to the attention-attracting factors when writing an advertisement. In fact more than half the time of actual preparation should be taken up in considering what is the most attractive way to lay out the advertisement. This is particularly true of the first advertisement in any series of advertisements. The first one should be the pattern after which all others follow. There should not be any radical change in the manner of displaying each advertisement in a series.

It has been said that there is twice as much value attached to the display matter in an advertisement as there is to that given to the copy or reading matter. If an advertisement were perfectly plain, having no display lines, borders, illustrations, etc., it would not be worth publishing. See, therefore, how very important it is that real thought be given to the attention-attracting features.

Another point worth considering is the style and character of other advertisements that are inserted in the publications in which our own advertisements are to appear. Familiarity with the style of the prevailing advertisements will give us something to go on with when we sit down to prepare our own advertisements. A very high class and dressy magazine requires that our own advertisements appearing therein be consistent with the general character of such a publication. If we know the other fellow's method, or manner of dress, it becomes much easier for us to fashion our own to suit the field in which we hope to gain wide and favorable attention.

A good way to find out how our own advertisements will appear when inserted in any certain publication is to take a good proof of the advertisement and paste it into some position in the paper or magazine we intend using. In this way there is a chance to see just how it appears alongside the other advertisements. Of course, if a full page is being used, there is not the same need for doing this because we will have a field to ourselves in any event.

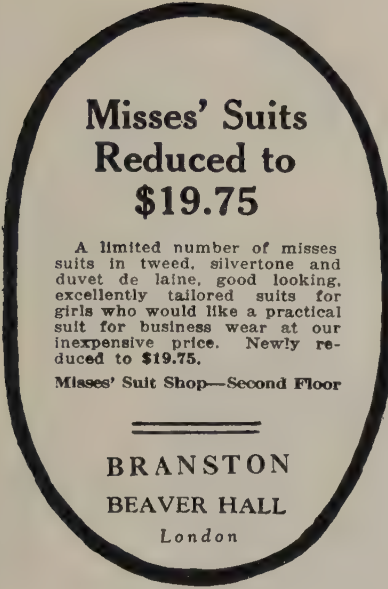
Care Necessary in Designing Small Advertisements—In the designing of small advertisements, particular care should be given to the attention-attracting features. Small advertisements are very apt to become lost among the surrounding larger advertisements, and in this way become ineffective. We should try to avoid this by original and attractive display.

Ways of Attracting Attention—There are many ways of attracting the attention of the reader. Some of these might be mentioned as follows:

Placing all the reading matter within a circle or oval border as shown in Fig. 1.

Running an oval border through the illustration as shown in Fig. 2.

Using an arrow of striking design, fitting it to the illustration and display headings, as in Fig. 3. Arrows have been very extensively used, and in some instances have outlived their usefulness. However, the suggestion is given



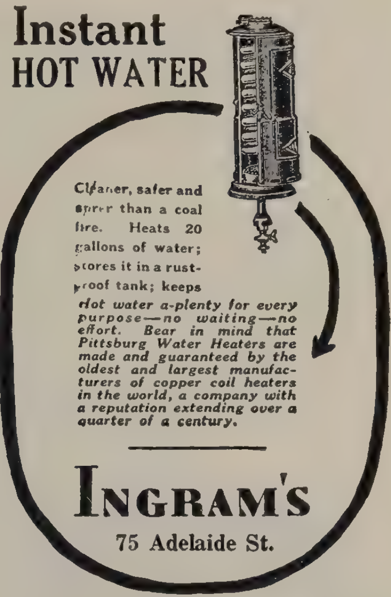
Misses' Suits Reduced to $19.75

A limited number of misses suits in tweed, silvertone and duvet de laine, good looking, excellently tailored suits for girls who would like a practical suit for business wear at our inexpensive price. Newly reduced to **$19.75.**

Misses' Suit Shop—Second Floor

BRANSTON
BEAVER HALL
London

FIGURE—1

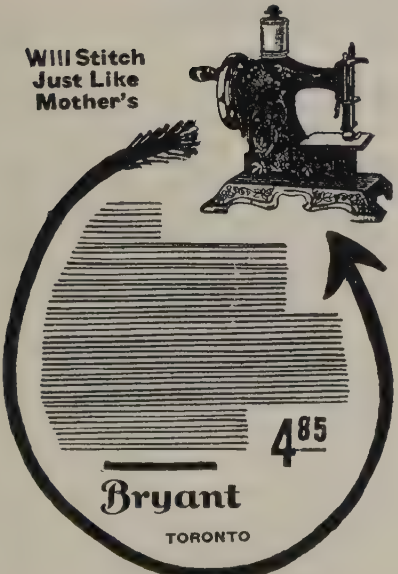


Instant HOT WATER

Cleaner, safer and surer than a coal fire. Heats 20 gallons of water; stores it in a rust-proof tank; keeps *hot water a-plenty for every purpose—no waiting—no effort. Bear in mind that Pittsburg Water Heaters are made and guaranteed by the oldest and largest manufacturers of copper coil heaters in the world, a company with a reputation extending over a quarter of a century.*

INGRAM'S
75 Adelaide St.

FIGURE—2

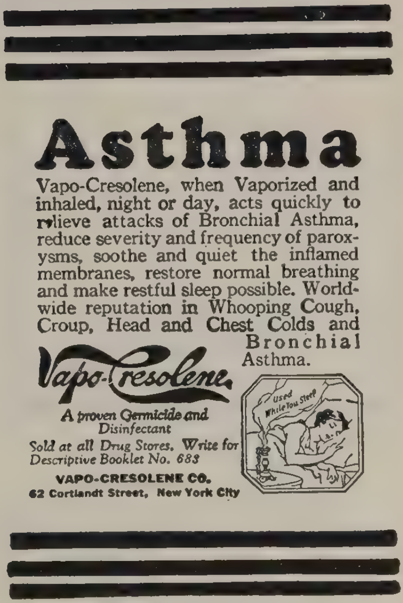


Will Stitch Just Like Mother's

4.85

Bryant
TORONTO

FIGURE—3



Asthma

Vapo-Cresolene, when Vaporized and inhaled, night or day, acts quickly to relieve attacks of Bronchial Asthma, reduce severity and frequency of paroxysms, soothe and quiet the inflamed membranes, restore normal breathing and make restful sleep possible. World-wide reputation in Whooping Cough, Croup, Head and Chest Colds and Bronchial Asthma.

Vapo-Cresolene
A proven Germicide and Disinfectant

Sold at all Drug Stores. Write for Descriptive Booklet No. 683

VAPO-CRESOLENE CO.
62 Cortlandt Street, New York City

FIGURE—4

to show how effective an arrow can be made. We still believe it has its place in advertising if used in an original sense.

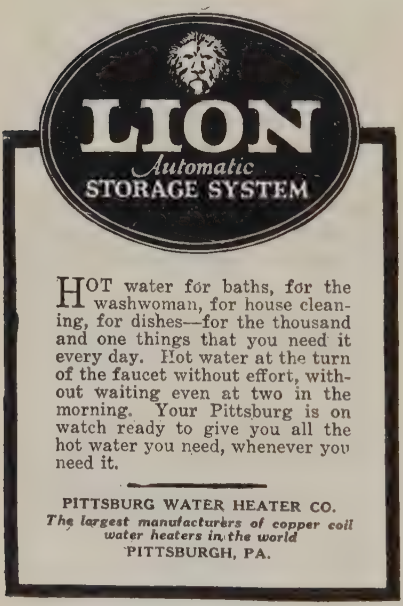
Two or three heavier black lines at top and bottom of the advertisement and full width of the newspaper column is another method. See Fig. 4.

Making use of two side borders to support the illustration of the article, is another method of display. See Fig. 5.

By the use of a black pill-type border and plenty of white space to show off the title and reading matter, a fairly attractive advertisement can be produced. Fig. 6.

Another way to give prominence to a very small advertisement is to have the printer set it up in the usual way, take off a good proof and let the engraver make a reverse cut of the proof. The result will be as in Fig. 7. Lesson XVI. contains some excellent advice in respect of using "solid blacks" as backgrounds for advertisements. It is a practice not now generally allowed, excepting under exceptional circumstances, as in the picturing of articles that are black in themselves. Very striking effects may be produced in stippled, or Ben Day (see Lesson XIV.), backgrounds, that are in many respects improvements on any solid black background.

Lesson XVI. also gives some valuable instruction on the matter of making advertisements attractive by means of good illustrations.

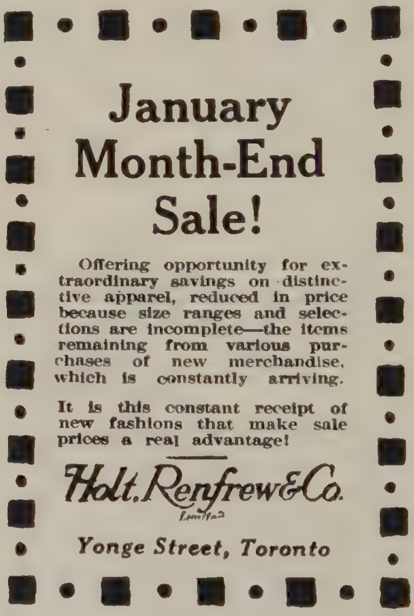


LION
Automatic
STORAGE SYSTEM

HOT water for baths, for the washwoman, for house cleaning, for dishes—for the thousand and one things that you need it every day. Hot water at the turn of the faucet without effort, without waiting even at two in the morning. Your Pittsburg is on watch ready to give you all the hot water you need, whenever you need it.

PITTSBURG WATER HEATER CO.
The largest manufacturers of copper coil water heaters in the world
PITTSBURGH, PA.

FIGURE - 5



January
Month-End
Sale!

Offering opportunity for extraordinary savings on distinctive apparel, reduced in price because size ranges and selections are incomplete—the items remaining from various purchases of new merchandise, which is constantly arriving.

It is this constant receipt of new fashions that make sale prices a real advantage!

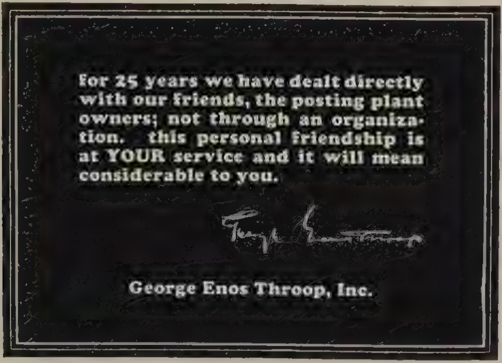
Holt, Renfrew & Co.
Limited
Yonge Street, Toronto

FIGURE - 6

Make Your Advertisements Easy to Read—Every advertisement, if it is to be an effective result producer, should be easily read.

The habit some advertisers have of making their advertisements difficult to read, even to the point of turning them upside down, is not a good practice to follow. If it is hard enough to attract people to the best of advertisements, how much more difficult to attract them to those which are exceedingly hard to read, or understand. A salesman standing on his head might attract attention, but we doubt very much the kind of dignity he would give to his business. So, in the case of all advertisements that are not constructed, laid out, or written in keeping with the business they are supposed to represent.

The Advertising Sense—A question each student should ask himself is: "Have I the advertising sense?" By this we mean the sense, or sensing ability, to see possible business where but few others can see it. To see it, as one advertising man has said—"with the eye of faith—when it is as yet invisible to the physical eye."



for 25 years we have dealt directly with our friends, the posting plant owners; not through an organization. this personal friendship is at YOUR service and it will mean considerable to you.

George Enos Throop, Inc.

Figure 7.—This illustration shows the effect of reversing an ordinary black and white type advertisement.

There are some men doing nothing else but sensing new uses for old products. Some companies have given prizes and paid well for ideas that eventually, when advertised, brought about a considerably increased demand for their goods.

Sensing reveals possibilities little realized by the average man. Sensing opens up avenues and channels for a much wider and profitable distribution of goods and gives much material for the advertising man to work upon.

The advertising sense properly developed through cultivation and use, will bring to light new ways of advertising old products; new ways of demonstrating them; new ways of introducing them into old fields and easier ways into new fields. The advertising sense is worth cultivating. A careful review and practice of the suggestions laid down in Lesson III., will prove a wonderful stimulus to this end.

Try by every means to be an original thinker. Look over the advertisements of the larger and more successful business houses—study them—see how the appeals are made, and then try to improve on them.

Do not copy. Do not steal other men's ideas of layout, display and copy writing. Have your own style, but be sure the foundation on which your advertisements are built is according to the principles governing correct advertising appeal.

Modern Trends in Copy—That advertising copy has undergone radical changes within recent years is an undisputed fact. While the fundamental principles underlying human appeal remain very much the same as in years gone by, there has been considerable change in the manner in which appeals are being made today.

In this connection, the editor of "Good Copy" has a word to say:

> "It can be recalled when the local merchant wrote his daily advertising copy, either on his cuff or a paper bag, while the 'Advertising Manager' of the newspaper waited for it. The modern merchant has his own advertising department, and a rare thing today is a really poor newspaper message.
>
> "The fact that the local merchant, despite his handicaps, has felt the urge of better-written copy, has made the chain complete, for the national user of newspapers is now thoroughly sold on the idea of inspirational matter. The copy trend is pronouncedly ambitious.
>
> "There are as many different and interesting copy forms in newspaper advertising now, as there are illustrative schools.
>
> "The progress of the decidedly different newspaper series of Ivory Soap. . . . has interested national advertisers generally. Little human dramas are 'tacked on' to the more conventional copy appeals, as a sort of leavening and seasoning. Accompanied by uncommercial character study illustrations, these shrewd bits of writing enliven a topic which might become trite.
>
> "The copy man conceived a characteristic American family, gave means to each member, and promptly described their daily lives. . . . Conversational, somewhat 'booky', the Ivory Soap series has been written to appeal to a definite market and has been notably successful in doing so.
>
> "There is human interest in modern newspaper copy. . . . Newspaper advertisers are always discovering strikingly original themes in order to compel attention where the product itself may be rather indifferently geared for sensational copy. . . . And just as copy has undergone radical changes, so it is with the set-up and the pictures. Everywhere there are novelties to encourage reading and to make an interesting story attractive to the eye. . . .
>
> "Each advertiser must decide the atmosphere which best suits his product, for no one school of writing may be applied to all alike. There is a place for the flippant and the reserved, the verbally ornate and the flowery. But the greatest of all needs has been supplied—variety."[1]

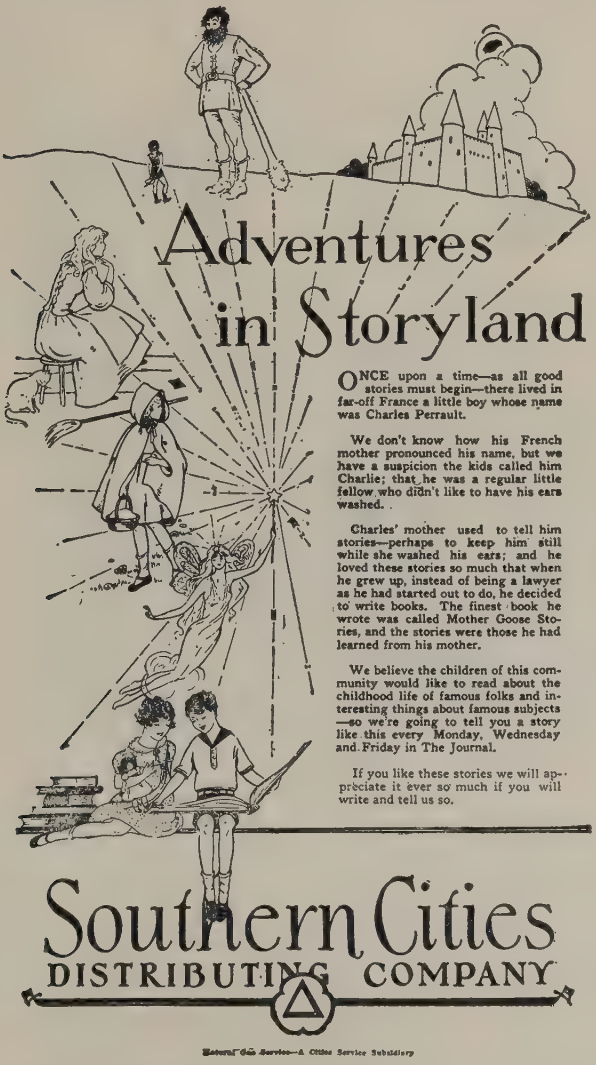
Yes, variety—and variety there is! On every hand we see it. We do not mean that ony one advertiser should seek to give variety to his advertising. Far be the thought. To us the most successful advertisers today—judging from their consistent advertising policies—are those who follow a uniform style of layout, typography and balance. Successful advertisers are those who continue to use ordinary common sense in their appeal and who fit their copy to meet the likes and dislikes of the common people. They believe that such people make up at least 95 per cent. of the populace, and to these they appeal. Be original, by all means, but if you want your advertising to be a means of reaching the great buying public, it must ever remain of that character which most ably fits in with the likes and dislikes of that public.

---

[1] "Good Copy," Feb., 1927—Bureau of Advertising, Amer. Newspaper Pub. Association.

We have yet to be convinced that much of the happy-go-lucky and freakish type of advertising copy ever yet built permanent business.

Some Examples of the Modern Trend—What is believed to be a radical departure from the usually staid and dignified form of public



Adventures in Storyland

ONCE upon a time—as all good stories must begin—there lived in far-off France a little boy whose name was Charles Perrault.

We don't know how his French mother pronounced his name, but we have a suspicion the kids called him Charlie; that he was a regular little fellow who didn't like to have his ears washed.

Charles' mother used to tell him stories—perhaps to keep him still while she washed his ears; and he loved these stories so much that when he grew up, instead of being a lawyer as he had started out to do, he decided to write books. The finest book he wrote was called Mother Goose Stories, and the stories were those he had learned from his mother.

We believe the children of this community would like to read about the childhood life of famous folks and interesting things about famous subjects—so we're going to tell you a story like this every Monday, Wednesday and Friday in The Journal.

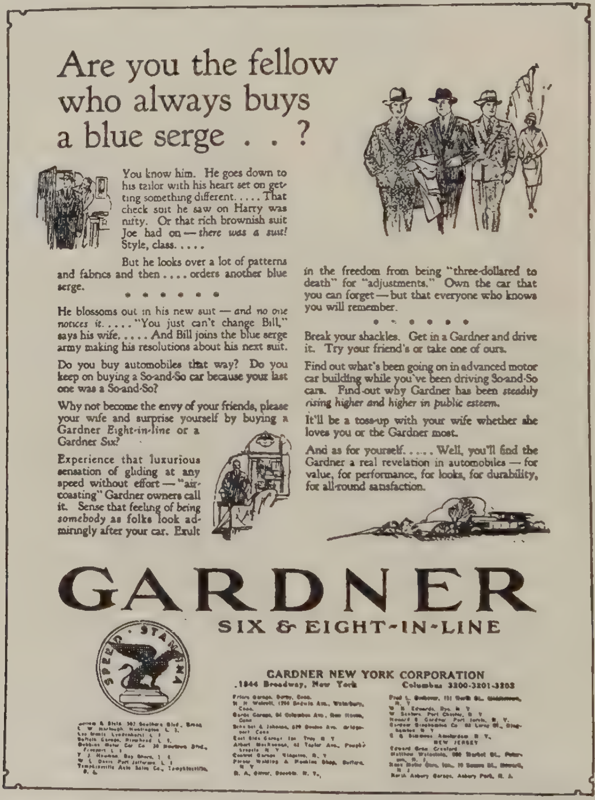
If you like these stories we will appreciate it ever so much if you will write and tell us so.

Southern Cities
DISTRIBUTING COMPANY

Natural Gas Service—A Cities Service Subsidiary

Figure 8.—How the Southern Cities Gas Co. interests the children in its locality.

utility advertising is that recently put out by the Southern Cities Distributing Co., of Shreveport, La. This Company has developed a series of stories addressed to children of the city, but makes no reference to the utility, or its products, except what the signature reveals. Included in the subject are stories of Armistice Day, How Texas State Gained its Name, The Legends of the Caddo Parish Indians, and the famous Fairy Tales. It was the company's purpose at the end of each three months to combine the stories in book form for distribution to children who were to be requested to call at the Southern Cities office. Fig. 8 is one of the series of advertisements put out by this company.[1]



Are you the fellow who always buys a blue serge . . ?

You know him. He goes down to his tailor with his heart set on getting something different. . . . . That check suit he saw on Harry was nifty. Or that rich brownish suit Joe had on — *there was a suit!* Style, class. . . . .

But he looks over a lot of patterns and fabrics and then . . . . orders another blue serge.

• • • • • •

He blossoms out in his new suit — *and no one notices it*. . . . . "You just can't change Bill," says his wife. . . . . And Bill joins the blue serge army making his resolutions about his next suit.

Do you buy automobiles that way? Do you keep on buying a So-and-So car because your last one was a So-and-So?

Why not become the envy of your friends, please your wife and surprise yourself by buying a Gardner Eight-in-line or a Gardner Six?

Experience that luxurious sensation of gliding at any speed without effort — "air-coasting" Gardner owners call it. Sense that feeling of being *somebody* as folks look admiringly after your car. Exult in the freedom from being "three-dollared to death" for "adjustments." Own the car that you can forget — but that everyone who knows you will remember.

• • • • • •

Break your shackles. Get in a Gardner and drive it. Try your friend's or take one of ours.

Find out what's been going on in advanced motor car building while you've been driving So-and-So cars. Find out why Gardner has been *steadily rising higher and higher in public esteem.*

It'll be a toss-up with your wife whether she loves you or the Gardner most.

And as for yourself. . . . . Well, you'll find the Gardner a real revelation in automobiles — for value, for performance, for looks, for durability, for all-round satisfaction.

GARDNER

SIX & EIGHT-IN-LINE

GARDNER NEW YORK CORPORATION

1844 Broadway, New York Columbus 3200-3201-3203

Courtesy "Good Copy."

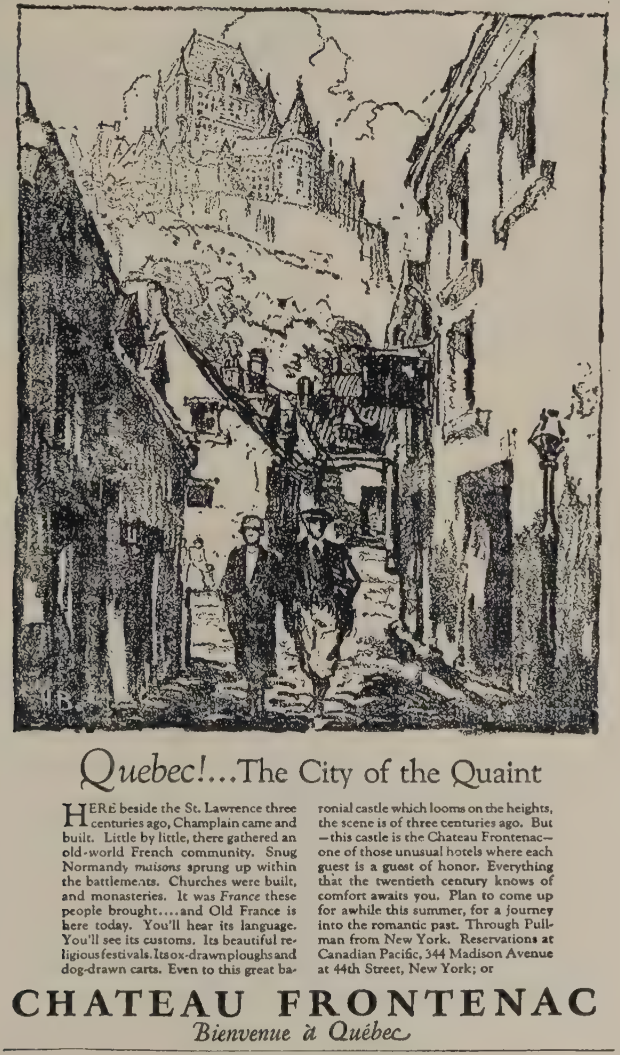
Figure 9.—Steering Clear of Conventional Text.

How an advertiser of automobiles steers widely away from the conventional text and his competitors, and takes advantage of human nature and the public interest in all things pertaining thereto is shown in Fig. 9.

---

[1] Courtesy American Gas Association.

Some splendid examples of newspaper publicity were those published a while ago by the Canadian Pacific Railway, advertising Quebec city, and incidentally the beautiful C.P.R. hotel, the Chateau Frontenac. One of these advertisements is shown herewith, Fig. 10. Note the highly artistic nature of the pictures done in soft pencil, crayon and charcoal, and not how the engraver has reproduced the effects in all their delicate charm.



Quebec!...The City of the Quaint

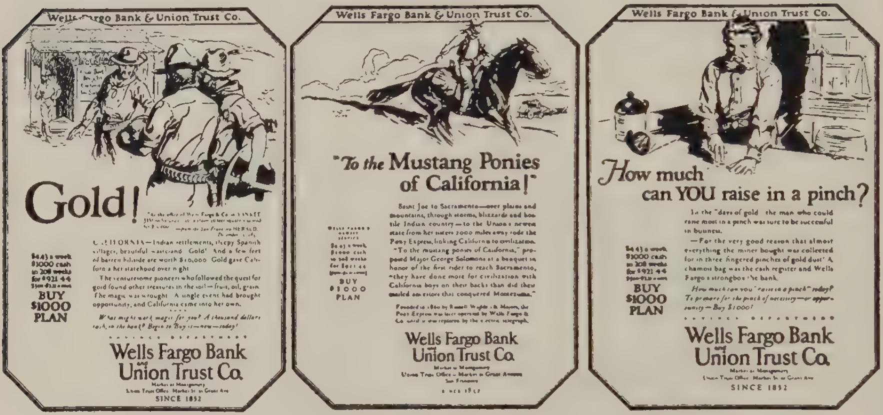
HERE beside the St. Lawrence three centuries ago, Champlain came and built. Little by little, there gathered an old-world French community. Snug Normandy *maisons* sprung up within the battlements. Churches were built, and monasteries. It was *France* these people brought....and Old France is here today. You'll hear its language. You'll see its customs. Its beautiful religious festivals. Its ox-drawn ploughs and dog-drawn carts. Even to this great baronial castle which looms on the heights, the scene is of three centuries ago. But —this castle is the Chateau Frontenac—one of those unusual hotels where each guest is a guest of honor. Everything that the twentieth century knows of comfort awaits you. Plan to come up for awhile this summer, for a journey into the romantic past. Through Pullman from New York. Reservations at Canadian Pacific, 344 Madison Avenue at 44th Street, New York; or

CHATEAU FRONTENAC

Bienvenue à Québec

Figure 10.—One of the series of real artistic advertisements put out by the Canadian Pacific Railway.

How the Wells Fargo Bank and Union Trust Company of San Francisco, humanized its advertising is well illustrated in the series of advertisements shown in Fig. 11.



Wells Fargo Bank & Union Trust Co.

Gold!

CALIFORNIA—Indian settlements, sleepy Spanish villages, beautiful waters and Gold! And a few feet of barren hillside are worth $10,000. Gold gave California her statehood over night.

The venturesome pioneers who followed the quest for gold found other treasures in the soil—fruit, oil, grain. The magic was wrought. A single event had brought opportunity, and California came into her own.

What might work magic for you? A thousand dollars cash, in the bank? Begin to Buy it—now—today!

$4.43 a week
$1000 cash
in 208 weeks
for $921.44
BUY
$1000
PLAN

Wells Fargo Bank
and
Union Trust Co.
SINCE 1852

Wells Fargo Bank & Union Trust Co.

"To the Mustang Ponies of California!"

Saint Joe to Sacramento—over plains and mountains, through storms, blizzards and hostile Indian country—to the Union's newest state from her sisters 2000 miles away rode the Pony Express, linking California to civilization.

"To the mustang ponies of California," proposed Major George Solomons at a banquet in honor of the first rider to reach Sacramento, "they have done more for civilization with California boys on their backs than did their mailed ancestors that conquered Montezuma."

Founded in 1860 by Russell, Waddell & Majors, the Pony Express was later operated by Wells Fargo & Co. until it was replaced by the electric telegraph.

BUY
$1000
PLAN

Wells Fargo Bank
and
Union Trust Co.

Wells Fargo Bank & Union Trust Co.

How much can YOU raise in a pinch?

In the "days of gold" the man who could raise most in a pinch was sure to be successful in business.

—For the very good reason that almost everything the miner bought was collected for in three-fingered pinches of gold dust! A chamois bag was the cash register and Wells Fargo's strongbox the bank.

How much can you "raise in a pinch" today? To prepare for the pinch of necessity—or opportunity—Buy $1000!

$4.43 a week
$1000 cash
in 208 weeks
for $921.44
BUY
$1000
PLAN

Wells Fargo Bank
and
Union Trust Co.
SINCE 1852

Courtesy "Good Copy."

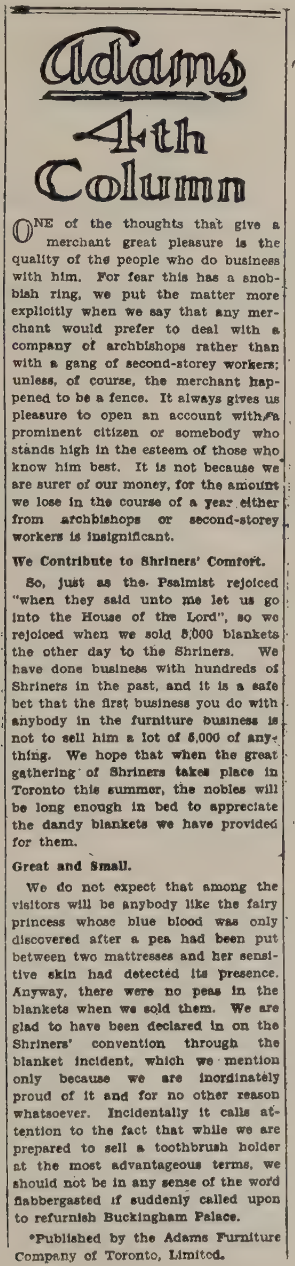
Figure 11.—The Wells Fargo Bank goes back into the history of early Western days for pictorial embellishment and the copy leads.

It is customary with some advertisers to change their copy for each community in order to allow some interesting local features to be introduced into the illustrations and texts; in this manner giving the advertisement a local atmosphere.

The News Type of Advertisement—Advertisements of the news column, or editorial type, are very effective if consistently persevered with. Such advertisements, if written in a newsy style and containing material of real live interest, are often looked forward to by newspaper readers. An example of this type of advertisement is that of the Adams Furniture Co., of Toronto, Ont., shown in Fig. 12. Advertisements of this type are not meant to displace the regular display advertising put out by the firm, but are supplementary to it.

Only a few examples of advertisements showing the trend of copy and illustrations within recent years, are shown herewith, although some valuable helps in this direction will be found in Lesson XVI.

The student will be well advised to carefully study the advertisements put out by many of our large business establishments. The manner in which these companies seek to win public esteem and goodwill is well worth the time taken in such research.



Adams

4th Column

ONE of the thoughts that give a merchant great pleasure is the quality of the people who do business with him. For fear this has a snobbish ring, we put the matter more explicitly when we say that any merchant would prefer to deal with a company of archbishops rather than with a gang of second-storey workers; unless, of course, the merchant happened to be a fence. It always gives us pleasure to open an account with a prominent citizen or somebody who stands high in the esteem of those who know him best. It is not because we are surer of our money, for the amount we lose in the course of a year either from archbishops or second-storey workers is insignificant.

We Contribute to Shriners' Comfort.

So, just as the Psalmist rejoiced "when they said unto me let us go into the House of the Lord", so we rejoiced when we sold 5,000 blankets the other day to the Shriners. We have done business with hundreds of Shriners in the past, and it is a safe bet that the first business you do with anybody in the furniture business is not to sell him a lot of 5,000 of anything. We hope that when the great gathering of Shriners takes place in Toronto this summer, the nobles will be long enough in bed to appreciate the dandy blankets we have provided for them.

Great and Small.

We do not expect that among the visitors will be anybody like the fairy princess whose blue blood was only discovered after a pea had been put between two mattresses and her sensitive skin had detected its presence. Anyway, there were no peas in the blankets when we sold them. We are glad to have been declared in on the Shriners' convention through the blanket incident, which we mention only because we are inordinately proud of it and for no other reason whatsoever. Incidentally it calls attention to the fact that while we are prepared to sell a toothbrush holder at the most advantageous terms, we should not be in any sense of the word flabbergasted if suddenly called upon to refurnish Buckingham Palace.

*Published by the Adams Furniture Company of Toronto, Limited.

Figure 12.—Adams' 4th Column. A type of advertisement that is commendable if well-written and full of timely and newsy topics.

EXAMINATION QUESTIONS

Lesson XII.

1. Why is it necessary to carefully go over and check both the plan and copy?
2. In what way can an advertisement be made "easily read"?
3. Lay out a 6-inch by 2 column newspaper advertisement for a local bank in which you have added some humanizing element.
4. What is meant by the Advertising Sense?
5. Select six medium-size advertisements from your local newspaper in which some humanizing elements have been introduced.

ADVERTISING

General Course

Test Paper No. 8 Lesson XII

1. Why is it necessary to check over finished layouts and copy?
2. What is necessary in order to allow for our ads being easily read and understood?
3. Of what value is *sensing ability* and why should an ad-writer cultivate it?
4. What is meant by the *humanizing* element in an advertisement?
5. Select four medium-size illustrated advertisements clipped from a newspaper or magazine in which some *humanizing elements* appear. Point out these elements.
6. Write and lay out two, 8-inch, two-column illustrated advertisements, for a trust company, in which you will introduce some *humanizing* elements.
7. Suggest on paper six new ways of attracting attention to an advertisement either through the use of an original border idea, illustration, or other elements. Avoid the *freakish* ad.
8. What is the *news* style of advertisement? Write one of local interest using not more than 300 words in the text or copy.
9. What seems to be the *modern trend* in advertising copy?
0. Why should care be exercised in laying out and designing small display advertisements?
1. What is meant by *seasonal* advertising? What are the best months in which to advertise (a) lawn mowers? (b) coal? (c) grass seed? (d) heavy underwear? (e) furnaces? (f) paint? (g) paperhanging? (h) summer homes?
2. Write and lay out a 6-inch, double-column illustrated advertisement of grandfather clocks.
3. Is it good practice to stick to one style of advertising appeal when running campaigns for an individual firm? Why?
4. In perusing present day advertising what particular trend or direction does it seem to take, in your estimation?

Index of Type Faces

Della Robbia
Bookman Oldstyle
Cloister Text
New Bodoni
New Bodoni Italic
Bodoni Bold
Bodoni Bold Italic
Ultra Bodoni
Litho Roman Light
Litho Roman Bold
Alternate Condensed Gothic
Grotesque Gothic
Franklin Gothic
LIGHT FACE LINING GOTHIC
GROTESQUE LINING GOTHIC
LIGHT COPPERPLATE
CONDENSED COPPERPLATE
MEDIUM COPPERPLATE
EXTENDED COPPERPLATE
BOLD COPPERPLATE
ENGRAVERS ROMAN BOLD
Typewriter Faces
Century Oldstyle
Century Oldstyle Italic
Ronaldson Oldstyle
Modern Roman Faces

Courtesy Moore Type Foundry.

Figure 1.—A few of the popular type faces in common use.

Goudy Bold

Goudy Bold Italic

Goudy Hand-Tooled

Goudy Hand-Tooled Italic

Goudy Heavyface

Goudy Heavyface Italic

Cooper Black

Kennerley Oldstyle

Kennerley Oldstyle Italic

Kennerley Bold

Kennerley Bold Italic

Caslon Oldstyle

Caslon Oldstyle Italic

Caslon Bold

Caslon Bold Italic

Cheltenham Oldstyle

Cheltenham Wide

Cheltenham Wide Italic

Cheltenham Bold Extra Condensed

Cheltenham Bold Condensed

Cheltenham Bold

Cheltenham Bold Italic

Cheltenham Bold Extended

Courtesy Moore Type Foundry.

Figure 2.—A few more popular type faces.

No. 287—CHELTENHAM BOLD EXTENDED

48 Point

AN EXTENDED
Bold Face Letter

42 Point

ADVERTISEMENT
Displaying An Un-

36 Point

USUALLY
Adaptable

30 Point

STRIKINGLY
Useful Letter

Courtesy Moore Type Foundry.

Figure 3.

No. [illegible]—GROTESQUE GOTHIC

36 Point

A PLAIN BLOCK TYPE
Which Has A Big Demand

24 Point

USED FOR DEPARTMENT STORE
Advertisements And In Display Posters

18 Point

EVERYBODY WHO HAS READ NEWSPAPER
Advertisements Will Readily Recognize This Face

12 Point

THROUGH GIVING CLOSE STUDY and attention to what some people consider " petty details," it is possible for any employing $1234567890

10 Point

THROUGH GIVING CLOSE STUDY AND attention to what some people consider " petty details," it is possible for any employing printer to effect time $1234567890

Courtesy Moore Type Foundry.

Figure 4.

No. 380—GOUDY HEAVYFACE

36 Point

AN ORIGINAL LETTER
That Will Improve the

30 Point

APPEARANCE OF YOUR AD.
Work if Used with Discretion

24 Point

AS IT IS SOMEWHAT
Condensed It Can Often

18 Point

BE USED TO ADVANTAGE IN
Cases Where It Is Necessary To

14 Point

MAINTAIN PROMINENCE IN DISPLAY
And Where Saving In Space Is A Factor

Characters in Complete Font

A B C D E F G H I J
K L M N O P Q R S
T U V W X Y Z &
$ 1 2 3 4 5 6 7 8 9 0
a b c d e f g h i j
k l m n o p q r
s t u v w x y z
. , - ' : ; ! ?

Courtesy Moore Type Foundry.

Figure 5.

No. 537—CASLON OLDSTYLE

36 Point

VERY USEFUL LIGHT FACE
That Has Always Been Popular

30 Point

IN ALL KINDS OF PRINTING FOR
Which Your Customers Demand a Light

24 Point

AND BEAUTIFUL TYPE LIKE CASLON
Oldstyle Used With Italic and Swash Characters

18 Point

ALL OUR TYPE IS FULLY GUARANTEED TO STAND ANY
Reasonable Test Alongside Any of the Other Brands of Foundry Type

Courtesy Moore Type Foundry.

Figure 6.

No. 95—Cloister Text

36 Point

A New Series of Type Closely
Following Old English Design

30 Point

Is Especially Suitable for Church Work
Christmas Greeting Cards & Memorials

24 Point

Very Often Used to Advantage as Display in the
Better Class of General Commercial Stationery

18 Point

This Series Has Now Become a Very Great Favorite for
Lodge Work, Badges, Dance Programmes and Invitations

Courtesy Moore Type Foundry.

Figure 7

No. 675—ULTRA BODONI

36 Point

HERE IS A NEW ONE
That Is Very Popular

30 Point

WITH THE ADVERTISERS
The Sharp, Bold Character

24 Point

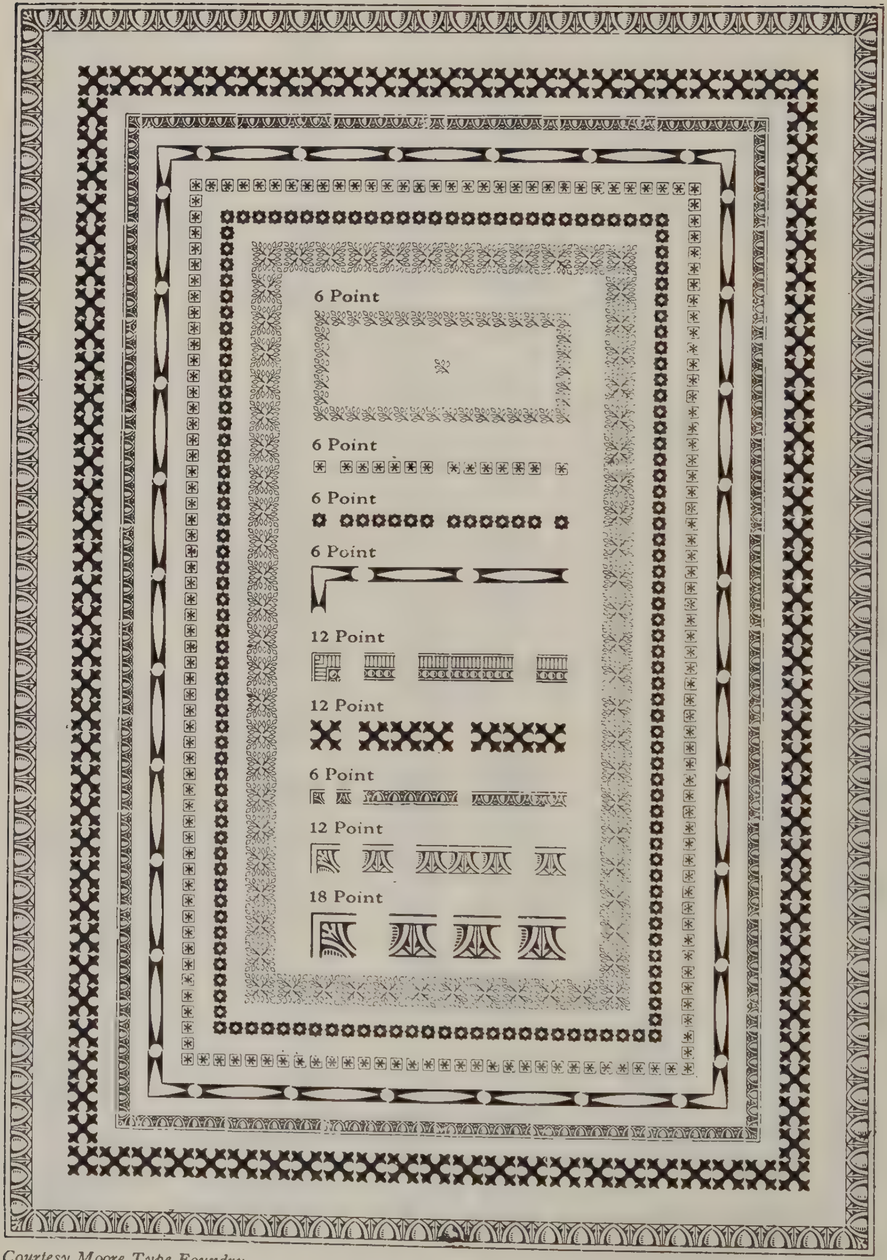
GIVING A PLEASING CONTRAST
When Used For Display Lines In

18 Point

ADVERTISEMENTS, CATALOGS, FOLDERS,
Broadsides, or wherever weight is required

Courtesy Moore Type Foundry.

Figure 8.


6 Point
6 Point
6 Point
6 Point
12 Point
12 Point
6 Point
12 Point
18 Point

Courtesy Moore Type Foundry.

Fig. 9.—A few samples of attractive borders.

Lesson XIV.

THE ART OF PHOTO-ENGRAVING—PART I.

The Engraving Business—The general use of illustrations in printed advertising matter has been made possible by the remarkable development of the photo-engraving business.

Just how much we depend on the engraver for the success of our work is beyond comprehension. Without his co-operation, newspapers, magazines and books of many kinds would immediately become unattractive and uninteresting.

It is indeed an era of pictures and illustrations, and particularly so in their application to the ad-writer's work. The general move is towards more and better illustrations in all kinds of advertising copy.

Value of a Knowledge of the Engraver's Art—Everyone engaged in the advertising and printing business should acquire a first-hand knowledge of the engraver's art, for without this knowledge the preparation and production of attractive and effective advertising would be practically impossible.

It is therefore with pleasure we take this opportunity of enlarging on the subject of the engraving business. To the *Photo-Engravers and Electrotypers, Limited, Toronto, Canada,* we are deeply indebted for the following excellent description of the various general processes at present carried on.

The material is reproduced by special permission from a copyrighted work published by the *Photo-Engravers and Electrotypers, Limited, Toronto, Canada, entitled:*

"Photo-Engraving, Electrotyping, Nickeltyping by all Processes. A Simplified Explanation of the Processes Employed in the Making of Printing Plates."
(Copyright, Canada, 1927, by The Photo Engravers and Electrotypers, Limited, Toronto).

Being copyrighted material it must not in any wise be reproduced by any person, firm, or company, without permission from the publishers. We trust the description given will be of real value to our students, and that they will find much on the subject that will aid them in their endeavors to produce attractive and effective advertising:

The Art of Photo-Engraving—Photo-Engraving is undeniably a highly technical subject. To know it in all its details, even in a theoretical way, would require the reading of numerous volumes and reference manuals. But it is entirely practicable for the layman to grasp in an understandable way the main essentials of photo-engraving.

Photo-engraving, as we shall consider the subject here, consists of line etchings, line color plates, halftones and halftone color plates. The name photo-engraving arises from the fact that photography has a leading part in the process and if one knows how photography is accomplished then it is only a step farther to grasp the process of photo-engraving.

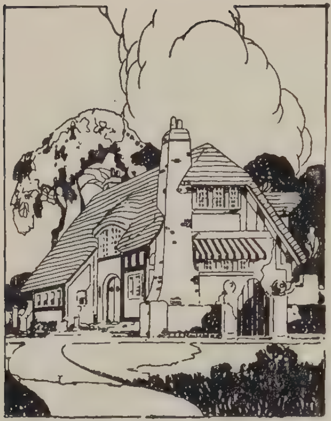


Figure 1.
Showing subject in outline.

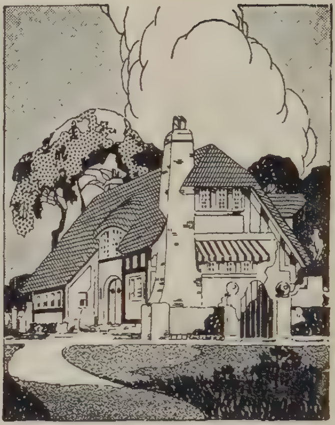


Figure 2.
Subject after being Ben-Dayed.

Almost everyone knows how a photograph is made. Much the same process is followed in making photo-engravings—only the operation goes a great deal farther. A photographic negative is treated by a certain chemical process and then the image contained on the negative is printed on sensitized paper. In making a photo-engraving or process printing plate, the photographic process is followed exactly so far as the making of the negative is concerned. But instead of printing the negative on paper, as is the case with an ordinary photograph, the printing is done on a sheet of metal, either zinc or copper, the surface of which has been sensitized to make it correspond in effect to a piece of photographic printing paper. From this point on operations follow, requiring skill which, scientific to the highest degree, represent a factor in human progress with which, admittedly, a better acquaintance would undoubtedly benefit the buyers of engravings.

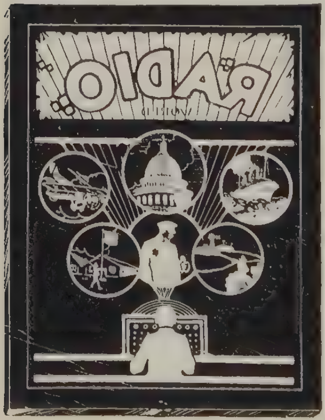


Figure 3.
The negative.

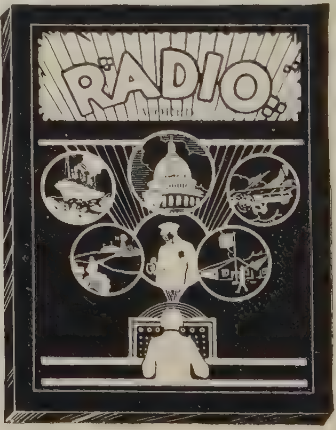


Figure 4.
The negative after being stripped.

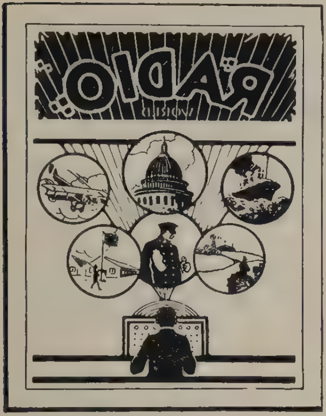


Figure 5.
Print from negative on zinc.

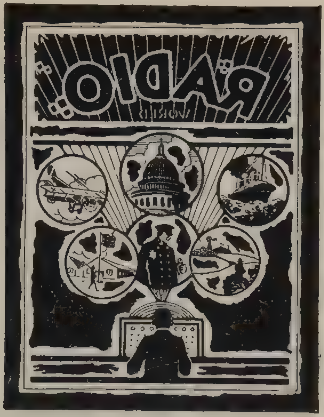


Figure 6.
Print on zinc now ready for the etcher.

If it can be remembered, then, that photo-engraving is really an advanced form of photography, with important technical additions, the mysteries and technicalities will seem less formidable.

The Line Etching—Commonly Known as "Zinc" or "Zinc Etching"—Zinc etchings may be made from pen, crayon, charcoal, or stippled drawings, from a printed page (provided the page does not contain photographic or imitation photographic illustrations), typewritten copy, signatures, lithographed certificates, and other copies that are executed in plain black-and-white lines or dots. You cannot have a zinc etching made from a photograph, an oil painting, or a wash drawing. Copies for zinc reproduction should always be on white paper or drawing board. Copies on colored stock do not readily lend themselves to first-class reproductions and it is advisable to avoid the use of such copy. It is also well to remember that orange, purple, yellow, brown, and some shades of red and green, have not the photographic value necessary to a good reproduction.

Although zinc etchings cannot reproduce intermediate tones of the softness and variety embodied in photographs, nevertheless, with the aid of shading tints most commonly termed Ben Day, a certain amount of tone distribution can be secured when desired. For example, we refer to illustration (Fig. 1) showing a subject in entire outline. After the negative has been printed on zinc (as will be described in the following paragraphs) the reader will observe (see Fig. 2) that mechanical tints have been laid over the subject so that, what in the beginning was something of a meaningless picture has now acquired body and depth. Shading tints of many patterns and designs can be used in the making of zinc color plates, and, in the hands of skilled workmen, make possible many tint and tone variations in zinc reproductions. (See Figs. 11, 12 and 13).

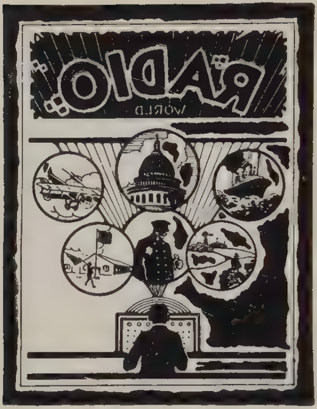


Figure 7.
Showing zinc etched and half routed.

In making a zinc etching, the photo-engraver first makes a negative of the subject to be reproduced. This negative is made on a sensitized wet plate. By "sensitized" is meant a piece of glass that has been treated so that it can receive a photographic image. The negative is taken to a dark room and developed just about as would be the case with any ordinary photo plate or film. (See Fig. 3).

The negative, when dried, is coated over on the film side with a thin liquid rubber cement. When this has dried, a fluid known as "stripping collodion" is poured over it. This dries. Then the negative is immersed in acetic acid and allowed to soak, after which the film itself is removed from the glass and replaced on the same glass in reversed position. (See Fig. 4).

The reason for using rubber cement and collodion is to give the film *body* so that it can be stripped and reversed without injury. If it were not thus reversed the plate, when finished, would print backwards.

Now follows the process of printing on zinc metal. (See Fig. 5). The zinc is polished and burnished on one side and then sensitized by pouring on it a chemical solution. The negative and the metal are placed together in a printing frame and then subjected to exposure under a powerful and specially constructed electric light. When printed, the zinc is rolled over with etching ink and is then ready for developing. The chemical reaction is such that during the developing process all the chemical coating on the metal is washed away with the exception of the line of the drawing, or whatever the subject to be reproduced happens to be. (See Fig. 22).

This is how the photo-engraver does the etching. He brushes over the surface of the zinc with topping powder. This powder adheres to the printed parts of the surface and is used to protect these printed parts from the acids that do the etching. The metal thus treated is held over a gas flame in order to burn the powder into the zinc. The plate is then placed in a bath of nitric acid and subjected to either a rocking or splashing

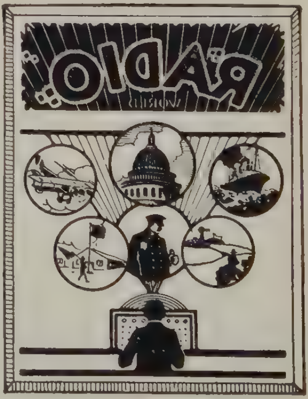


Figure 8.
Zinc as routed, finished and beveled.

treatment which eats into the metal in all places not protected by the powder. In other words, the acid removes the surface of the metal from everything except the image itself. In just a little while the plate is taken out of the acid, rinsed clean with water, powdered and burnt in again. The powder employed is called "dragon's blood" made from the roots of a tree grown in Spain. Then the plate goes into the acid a second time. The process each trip to the acid is what the engraver terms a "bite." Each "bite" eats the surface of the metal down a little further, thus bringing the lines into bolder relief. The process is continued until the plate is etched to the desired depth. A shallow plate, one not sufficiently etched, necessarily becomes a poor printing plate. A properly etched zinc should have four or five "bites" in order to assure maximum printing quality. You ask, why can't the whole thing be done in one "bite?" Simply because the chemical action of the acid then would work under the lines and make an imperfect plate either for printing or for the purpose of a pattern from which to mold electrotypes and nickeltypes. (See Fig. 14.)

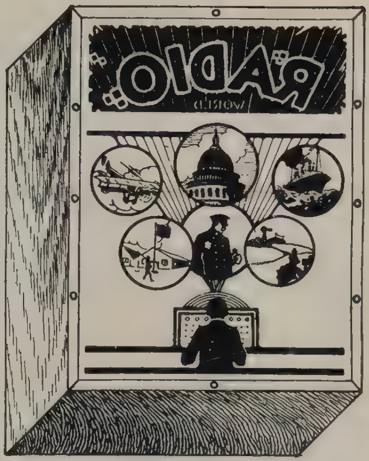


Figure 9.
Zinc etching mounted on wood block.

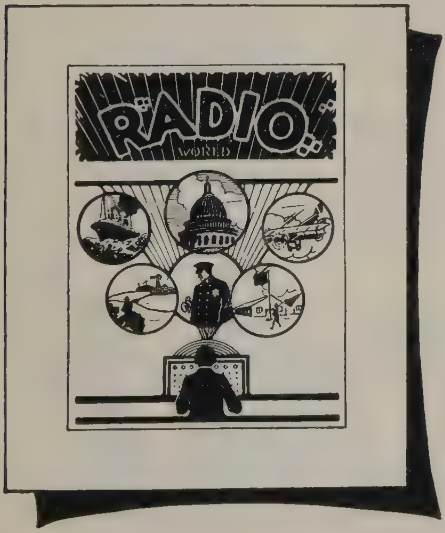
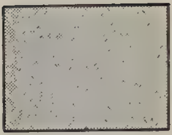


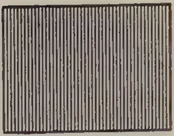
Figure 10.
Proof of finished zinc etching.

After the etching process is completed, the zinc is placed on a routing machine. (See Figs. 7 and 8). This drill, revolving from 10,000 to 20,000 times per minute, grinds away the surplus surface of the plate that has not been etched chemically. Also it gives greater depth to the places that are to show blank in the finished picture. When the routing has been accomplished the zinc is mounted on a type-high block. (See Fig. 9.)

It must be remembered that the process of etching, although essentially responsive to the skill employed, is, nevertheless, a mechanical process.



No. 533



No. 9

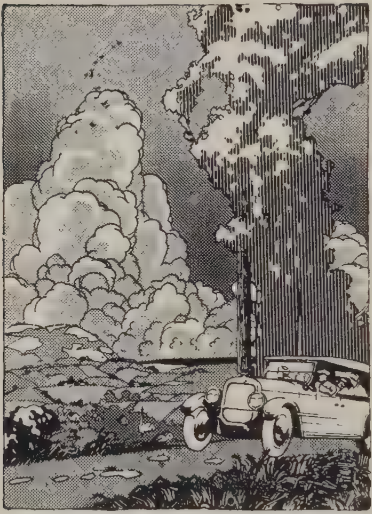


Figure 11.—Showing how shading tints are tastefully utilized.

After the zinc has been etched and routed it is turned over to a skilled engraver, called a finisher, who, with the aid of certain tools, removes by hand, blurs, dots, and miscellaneous imperfections that readily accumulate in the various processes.

In other words, the engraver touches up, so to speak, the illustration, and is responsible for completing an engraving which faithfully reproduces the copy. The plate is now proofed by hand on a special proof press, and is then ready to be delivered. (See Fig. 10, and Fig. 32 in Lesson XV.)

Sometimes what is known as a "reverse" plate is wanted. For example, a picture drawn in black on a white surface may have to appear in printed form as a picture white against a black surface. This reversing is accomplished by making a negative of the picture, as has been described, and then placing this negative in the camera and making from it another negative. This second negative is really a positive. The positive is then taken through the regular process, as has been explained.

Line etchings can be made on copper also and the manner of making them is exactly the same as on zinc. But the process involved is slower—copper, being a harder metal, must be etched in chloride of iron. Etchings are sometimes wanted on copper because of the softer lines possible where stippled or tinted effects are involved. Etchings, whether on zinc or on copper, can be printed on any kind of paper stock. Line etchings are used largely in newspapers, catalogues, and other advertising matter, where, from considerations of economy or otherwise, it is deemed advisable to use the lighter weight unfinished book papers or the rough cover stocks.

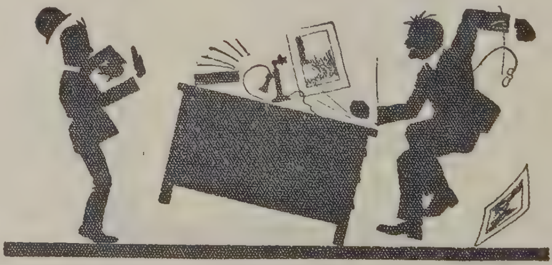
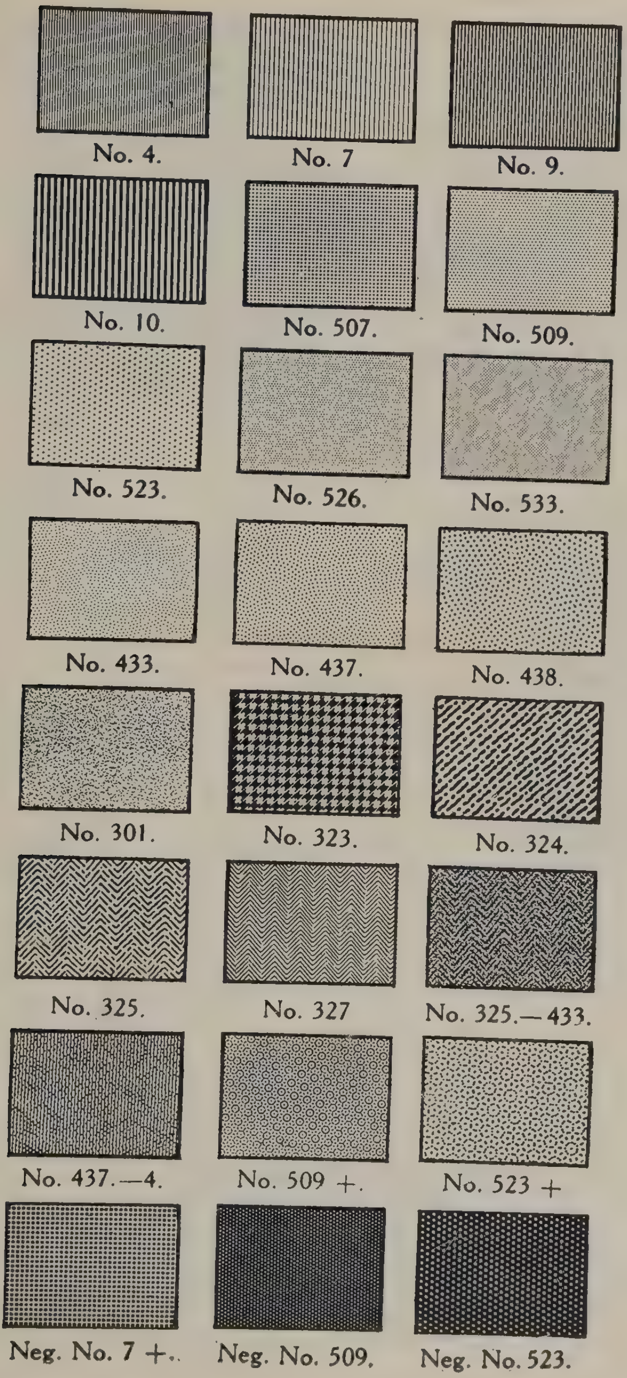


Figure 12.—This treatment with shading tints gives to the ordinary solid black silhouette drawing a brighter touch and a more artistic appearance.



No. 4. No. 7 No. 9.

No. 10. No. 507. No. 509.

No. 523. No. 526. No. 533.

No. 433. No. 437. No. 438.

No. 301. No. 323. No. 324.

No. 325. No. 327 No. 325.—433.

No. 437.—4. No. 509 +. No. 523 +

Neg. No. 7 +. Neg. No. 509. Neg. No. 523.

Figure 13.—Some examples of Ben Day Screens.

Shading Tint Application—The ordinary becomes the unusual when shading tints are as tastefully utilized as illustrated by Fig. 11. Two different tints, Nos. 533 and 9, were necessary, as will be readily observed.

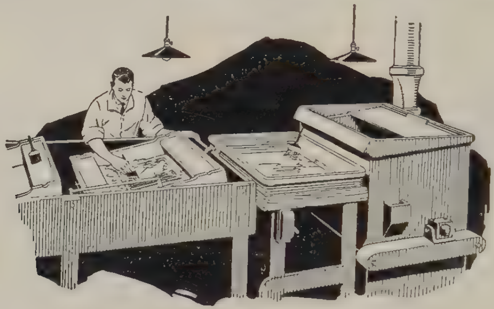


Figure 14.—The zinc etcher at work.

There is practically no limit to versatility with shading tints—no other process in plate making offers such great and useful variety.

Best results are secured when copies furnished the engraver are simple pen and ink, either outline or solid black, according to effects desired.

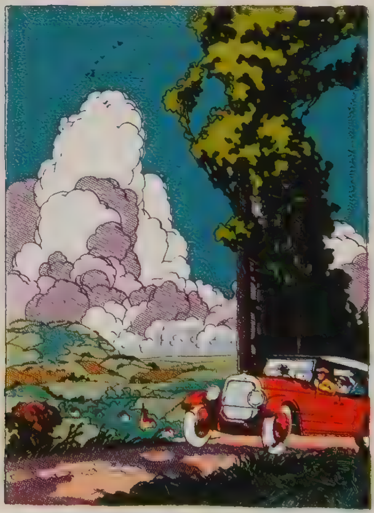


Figure 15.—Four-color line etching on zinc from a plain outline pen drawing showing the beautiful effects possible when Solid and Ben Day Tints are judiciously employed.

Shading tints should always be applied to the plates and not on the drawings. Better and more pronounced effects are secured by using as

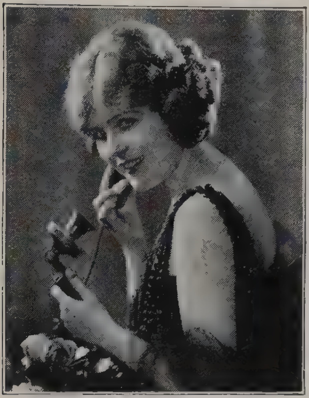


Figure 16.—A square finish halftone. (All background retained—can be ordered with line around or without).

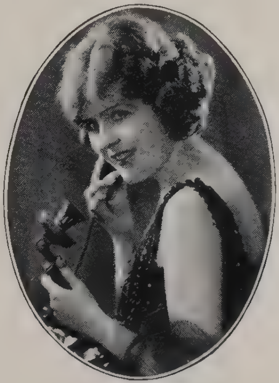


Figure 17.—Oval finish halftone. (Can be ordered with line around or without).

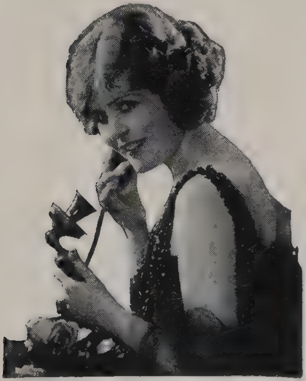


Figure 18.—A close-cut halftone. (Background cut away entirely).

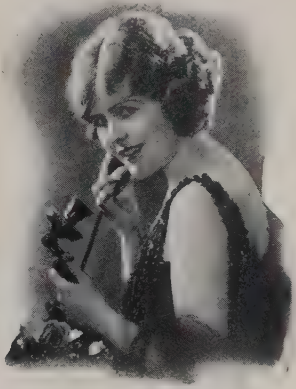


Figure 19.—A vignetted halftone. (Background partially cut away and the edges vignetted).

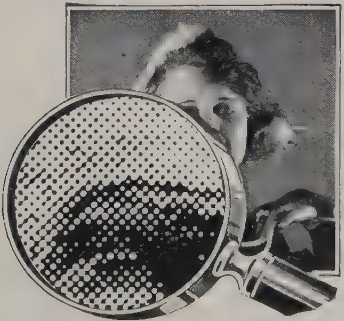
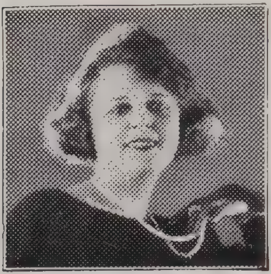
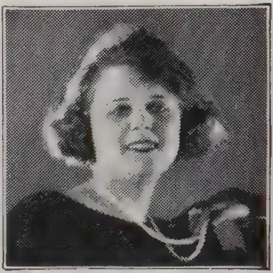


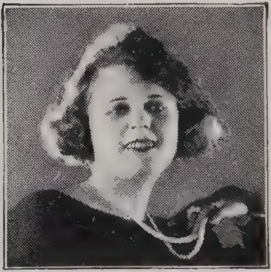
Figure 20.—Halftone screen magnified.



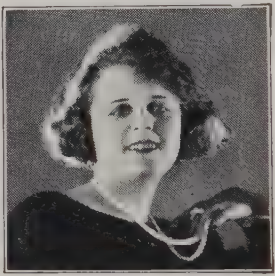
60-Line Screen
Proper for Newspaper Stock, Rough Paper, Cover, Stocks, etc.



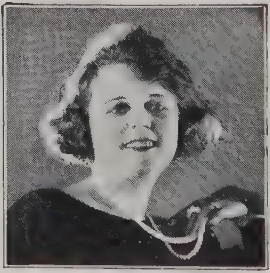
85-Line Screen
For Better Grade News Stock and Low Grades of Machine Finish.



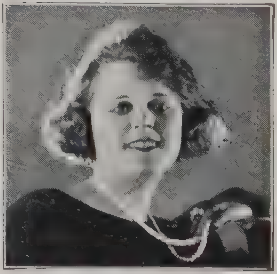
100-Line Screen
Sometimes Used on Bond Paper but Best Used on Machine-Finish Stocks and Medium Grades of Book Paper.



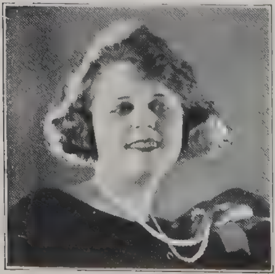
110-Line Screen
A Little Finer than 100 Screen and Much Used in Big Edition Mail Order Catalog Work.



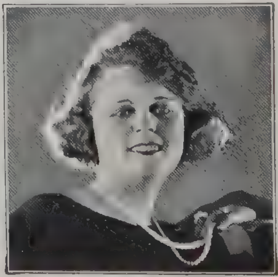
120-Line Screen
Best on Calendered Book Paper and Medium Grades of Coated Paper.



133-Line Screen
The Most Used Screen for Coated Stocks of Average Good Quality.



150-Line Screen
Best on Highly Finished Enamel Stocks.



175-Line Screen
Suitable Only on Highest Quality Enamel Stocks.

Figure 21.—Chart of Screens in Common Use.

few tints as possible rather than too many. The simpler the treatment, the more harmonious the effect.

Line Color Plates on Zinc—If a picture is to be printed in more than one color, it is necessary to make a separate plate for each color. An illustration that is to appear, in, say, four colors, means that there must be four separate plates and four separate impressions on the press.

Let us assume that an illustration is to be reproduced in four colors. On the margin of the drawing the artist attaches a piece of tissue or transparent paper so that it can fold down over the drawing. On this flap he indicates roughly the various colors that are to appear. He marks what is to be in yellow; then, with blue crayon, he shows the blue parts and so on. The rough color scheme suggested on this tissue flap is for the guidance of the engraver and has no part in the mechanical production of the plates. Inasmuch as the finished picture is to contain four colors, the negative is printed four times—once on each of four pieces of metal, exactly in the same manner as has been previously described.

At this stage the four prints on metal are exactly the same, in every detail. Now comes the process of removing from each plate all on that particular plate that is not required for the printing of the specific color each particular plate represents. Suppose the yellow plate is made first—the engraver observes from the color scheme what parts must be in yellow and yellow only. He paints these parts over with a chemical combination known as a "resist" which protects them against the action of the chemicals in the etching process. After etching in the usual way, what is left is routed out, nothing finally remaining on this plate except the portion or portions that are to appear in yellow. In making the red plate the engraver removes everything from it that is not to appear in red. The same applies to the blue plate and black plate.

In printing color plates the utmost precision must be used. The plates have to match perfectly or the picture will be a failure. If a certain color is off by as much as a hair's breadth the effect is ruined. This is what the printer terms "register." Provided the plates are properly made, perfect register is bound to result. It is possible to make plates from a separate drawing made for each separate color, but the process is not generally satisfactory. In any event it is more expensive because, where employed, four drawings must necessarily be made where only one drawing is really required. (See Fig. 15).

The Halftone Engraving—Halftone engravings are used to reproduce photographs, wash drawings, paintings, and other subjects on which the intermediate tones blend into either, or both, the solid tones and the light tones. Thus the term "half-tone." So perfectly will a correctly made halftone reproduce its subject that it frequently is difficult to determine which makes the more beautiful picture—the original copy or the halftone reproduction.

Halftone engravings are nearly always made on copper. Copper, being a harder metal than zinc, permits of a degree of re-etching that is not possible on zinc. The subject to be reproduced is first photographed as is the case with line etchings, but the process of photographing is different in that a screen is placed in the camera behind the lens, but in front of the negative glass, and the subject is therefore photographed THROUGH this screen to the negative glass. It is the use of this screen fine or coarse in detail, according to requirements, which makes it possible to retain all tone values in halftone reproduction.

A screen is made of two pieces of ruled plate glass cemented together· Each piece of glass contains parallel lines ruled or etched to a degree of mathematical accuracy approximating perfection—the lines on one glass all running in one direction and on the other glass in exactly the opposite direction. When the two pieces of glass are cemented together, therefore, the ruled lines necessarily cross each other at right angles, producing an absolutely perfect screen effect composed of transparent dots. These screens are so accurately ruled that a screen once finished represents an investment the photo-engraver must guard most carefully.

You have probably heard such expressions as "60-line" or "133-line" or others in connection with a halftone. These terms refer to the number of lines on the screen through which the halftone negative is made. On a 60-line screen there are 60 lines to the inch each way. On a 133-line screen there are 133 lines to the inch each way, and so on. When there are only 60 or 85 lines to the inch, the finished product is of a coarse or open nature that will permit of printing on rough or unfinished paper such as non-coated book papers, cover or newspaper stock, etc. A coarse screen halftone will print with less trouble, being very open in mesh, than will a fine screen halftone which, on the contrary, is very fine in mesh.

The screens in common use are 60-line, 85-line, 100-line, 110-line, 120-line, 133-line, 150-line and 175 line. (See Fig. 21). For printing on medium grades of sized and calendered book paper and lower grades of coated paper, the screens commonly used are 100-line, 110-line, or 120-line. Good enamel stock calls for 133-line, 150-line and 175-line. For papers that are unfinished, cover or newspaper stock, the screen employed usually is either 50, 65 or 85-line. For city newspapers 50- to 65-line screens are more generally used. For papers using a flat bed press screens up to 85-line according to the subject are used with good effect.

The subject to be reproduced, as before explained, is photographed through the screen desired on a negative glass known as a wet plate, the common practice being for the halftone photographer to coat his own glass with the negative solution. After the exposure is made, the image photographed appears on the negative cut up into thousands of small dots, these dots being generally invisible to the naked eye, but readily discernible under a magnifying glass. (See Fig. 20).

The dots are produced by the crisscross lines on the screen. On the negative the dots are white or transparent, but show up black when printed on metal. If it were not for the dots, the whole surface of the metal would be eaten away when subjected to the etching acids; as it is, the acids eat away only the metal between the dots—the dots representing the image, protect the metal and therefore do not etch away. (See Fig. 24, Lesson XV.)

After the negative is developed and dried, it is coated with liquid rubber and stripping collodion to give body to the film and then is again allowed to dry. The next step is to soak it in acid until the film becomes loose, then the film is taken off the negative glass (this is called stripping) and turned over, or reversed, then placed upon a piece of plate glass. This turning-over operation is necessary so that the image will not print backwards from the finished halftone.

It sometimes happens that a halftone is wanted in reverse position. In other words, if the subject faces to the left in the drawing it is wanted to face to the right in the plate. This is done by NOT reversing, or turning over, the film when it is stripped as just described, but it must be remembered that to reverse a subject means that the whole picture will be printed from the finished plate in exactly the opposite position to that represented by the drawing or copy from which it is made. If there happen to be any numbers or lettering on the original copy, these numbers or lettering will, of course, print backwards unless drawn in reverse position on the original copy.

Some interesting juggling can be done with negatives. Various individual negatives may be stripped together and made to appear in the finished engraving as if *ALL* subjects, however out of proportion to each other, were originally photographed all together. For example, a man may wish to secure a halftone engraving of his house and lawn and, at the same time, desire that his own portrait be embodied in the view, but the picture of himself to appear as high as the house or higher. Plainly, this effect could not possibly be gained by photographing the man and the house together in one exposure. The photo-engraver would make one negative of the man's portrait, a separate negative of the house view, and, by combining the two in stripping, would secure an effect altogether unnatural in the matter of proportions and yet an effect that the layman, unacquainted with the process, would find extremely difficult to understand of accomplishment.

Next in the process comes the printing of the negative on copper. This is done in precisely the same manner as is described for line etchings. The metal is sensitized so as to receive the image just as if it were a piece of photographic printing paper. Figure 22 shows the printer at work. After being developed, the metal is held over a gas flame so that the lines and dots may be baked on the copper. Then follows a bath of chloride of iron which eats away all the surface not protected by the dots and lines. This first "bath" or "bite" is called a flat etch and before it is started all parts of the plate that are to print in solid colors are covered with a "resist."

At this point real artistic workmanship ability manifests itself.

The first "bite" gives the plate printing depth; the etcher now removes all acid from the plate and then, by hand, applies acid wherever necessary to accentuate contrast or improve detail. This is known as "re-etching." It is really that part of etching which either makes a halftone an ordinary or an extraordinary reproduction—the more skillful the etcher, the more certain that a better printing plate will result. The skillful etcher can manipulate high-lights and shadows in re-etching so as to gain almost any desired effect. Halftone engraving, therefore, is anything but a mechanical process—the human element is very largely in evidence at every stage of the process and upon this human element depends the quality of the finished plate. Routing, finishing, blocking and proofing is accomplished as described later on.

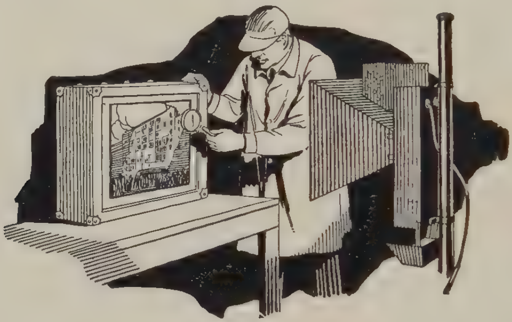


Figure 22.—The Printer at work.

From what kind of illustrations can halftone plates be made? The usual copy is photographs and wash drawings, as before described. But reproductions also can be made of oil paintings, pencil, crayon or pen and ink drawings, prints made by lithography, rotogravure, or offset. Sometimes it is found advantageous to make halftone negatives direct from the object or merchandise itself. When plates are to be made of such objects as cutlery, jewelry, and similar small articles of merchandise, this direct process sometimes can be used to advantage. Larger articles, too, such as rugs, carpets, draperies, etc., are usually photographed direct so that there may be the utmost faithfulness of detail in the finished plates. All this involves trouble and expense, however, and the most satisfactory and economical method, generally speaking, is to supply the engraver with a good photograph or drawing of the subject or subjects involved. Especially is this true if any alterations in the picture are required. Almost anything can be done by competent artists to a photograph or drawing, but the number of changes that can be made in the actual process of plate making is decidedly limited.[1]

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[1] The foregoing copyrighted by Photo-Engravers and Electrotypers, Limited, and continued in Lesson XV. (must not be reproduced without permission).

(*Continued in Lesson XV.*)

EXAMINATION QUESTIONS

Lesson XIV.

1. Of what value is a knowledge of photo-engraving to the advertiser?
2. What is a line cut?
3. To obtain satisfactory results, what is the cheapest grade of paper on which to print (a) a 150-screen halftone; (b) a 100-screen halftone; (c) an 80-screen halftone; (d) a line engraving?
4. What is meant by "screen" in the halftone engraving process?
5. Why is a line engraving better than a halftone for newspaper illustrations?
6. Clip from the advertising columns of a newspaper an example of: (a) a combination line and halftone illustration; (b) a Ben Dayed illustration; (c) an outline illustration; (d) a silhouette. Paste these on a sheet of paper, mark your name and hand it in to your instructor.

Lesson XV.

THE ART OF PHOTO-ENGRAVING—PART II.

AUTHOR'S NOTE: Lesson XV., or Part II. of the Lesson on the Art of Photo-Engraving, is a continuation of Lesson XIV., copyrighted material by the Photo-Engravers and Electrotypers, Limited, Toronto, Canada, and produced herewith by permission. No reproduction allowed without permission from the said firm.

Halftone Color Plates Commonly Termed Process Plates—The true beauty of the halftone process is particularly brought out in its application to color printing. So far has this most interesting process advanced, that objects may be printed in original colors with the utmost fidelity of detail.

Color halftones, roughly speaking, are divided into three classes—duotones or two-color process, tri-color or three-color process, and quadri-color or four-color process. It will be remembered in the case of line-color plates that the separate plates for each color are produced from one single negative. This does not hold in the case of process color halftones—a separate negative has to be made for each color for reasons shortly to be described. By "process" is meant the practice of running one color over another.

It is sometimes necessary to produce a set of color plates from black and white copy and print in two, three or four colors.

In this case it is necessary to make two, three or four negatives, a separate negative for each color being made with the screen placed at a different angle on each negative. The halftone etchers and finishers then become artists and work up the plates entirely by hand, faithfully following a colored sketch or the object which they are reproducing in order to thereby produce other colors and combinations.

In the making of process color plates either two, three, or four negatives are required, depending on whether two-color process, three-color process, or four-color process is necessary to faithfully reproduce the subject in hand. The preparations made for photographing the subject are substantially the same as those described for making one-color halftones, but each negative has to be made with the screen placed at a different angle. One negative is made with the lines of the screen at exactly the same angle as for one-color work, but all the other negatives have to be different. The difference in angle is obtained by using a round screen which may be turned to any position or by having a round copy board which can be manipulated as necessary. The utmost accuracy has to be used or the result will be a total failure.

Ordinarily, in a four-color process job, the colors used are yellow, red, blue and black. Through carefully observing the rule of angles the necessary negatives for the required number of colors may be made from plain black and white copy. The same rule is followed when the copy is in colors, the difference being that a color filter has to be used.

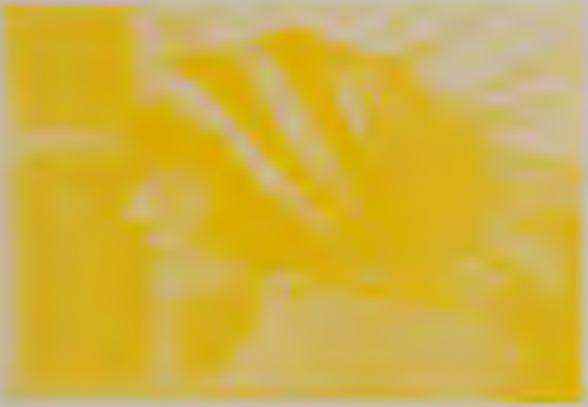
A color filter, as used in most instances, is a piece of colored gelatine film cemented between two pieces of glass which is placed before the lens while the negative is being made. The idea of the filter is to separate certain colors and allow others to be photographed in full strength. Different color filters have to be used, of course, in conformity to the different colors required in the finished plates. Incidentally, in the making of negatives for direct process color plates, it is necessary to employ a prism lens so as to avoid the necessity of turning over the film on the negative as is described in connection with one-color half-tone reproduction. Otherwise it would be impossible to make one negative register absolutely perfect with the others.

The three primary colors being yellow, red and blue, a different filter must be used to produce each when all three are present on the copy. By photographing through a blue filter, the operator gets the negative from which the yellow plate is made, all other colors being eliminated or cut out. A green filter is used to get the red and a red filter is utilized for the blue plate. There may be in the original picture a copy of a number of color tones entirely apart from yellow. red and blue; these are produced in the printed picture by skilfully combining the three primary colors. The three plates are super-imposed or printed on top of each other in such a way that the various combinations can be formed.

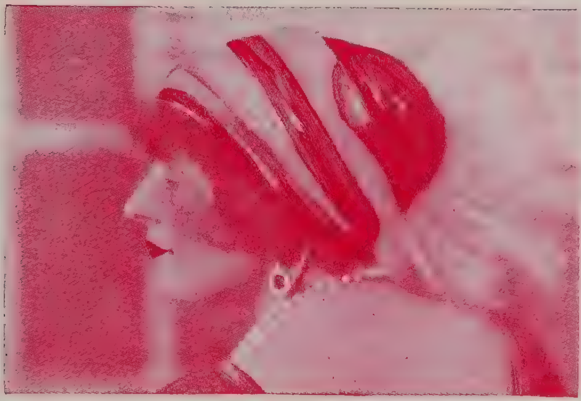
While color plates may be two (see Fig. 23) or three-color process, the most satisfactory all-around is the four-color process. The fourth or black plate, conveys to the picture a brilliancy or many shades of gray that cannot be brought out when only the three primary colors are used. The black can carry the shading or detail for the entire picture. The color of the filter used for making the black plate depends on circumstances. The distribution of the color tones depends largely upon the etching which, in the beginning, is proceeded with as for a one-color engraving.

Suppose we are making a set of four-color process plates—there is, as explained, a separate negative for each color. After the negatives have been printed and developed on the metal, the engraver covers with a "resist" such portions of each as are to appear solid in the finished job. The parts of the plates that are to be printed in light, medium or dark tones are left exposed. Then they are given a "bite" in the acid—or what is called a "flat etch." The "resist" then is applied to other parts of the plates, in accordance with the judgment of the etcher, so as to produce the necessary tone values, to get the right color combinations. Then the plates go back to the acid for subsequent etching. If a certain part of the picture is to print in red, the blue in that section must be nearly eliminated and the red and sometimes the yellow used to their full strength. Bright red is obtained through printing the red over the yellow. Perhaps a shade of brown may be required. For

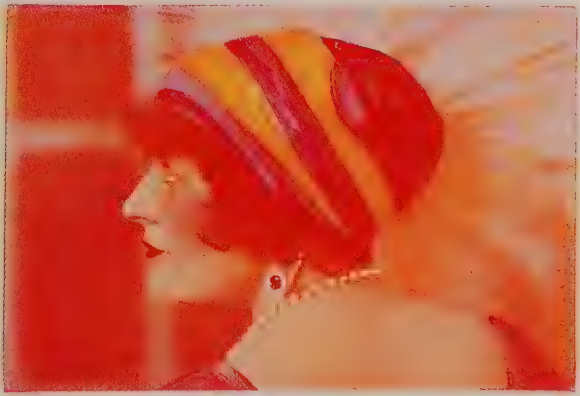
On this and the following page are shown progressive proofs of a four-color process specimen.



The yellow plate.

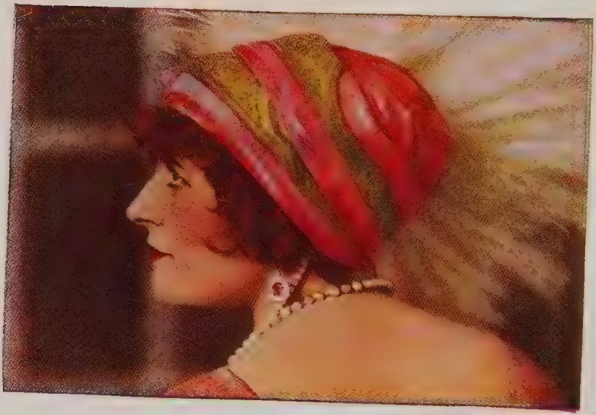


The red plate.

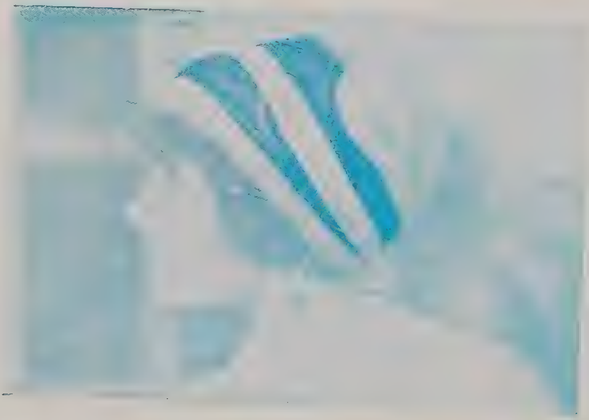


Yellow and red impressions combined.

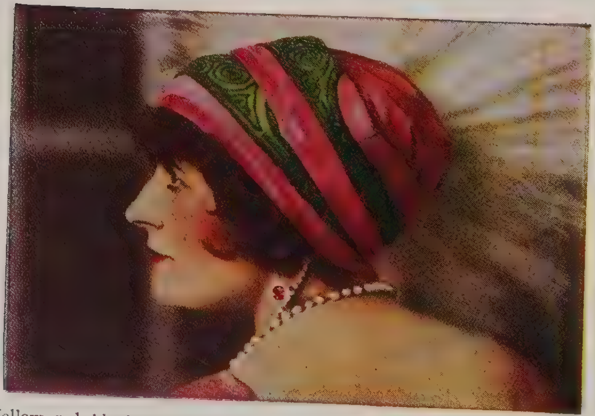
The black impression in this case followed the red, although often the black impression is the last one.



Yellow, red and black impressions combined.



The blue plate.



Yellow, red, black and blue impressions combined into the finished result.

this a combination of the three primary colors is needed and all the plates have to be etched so that each will produce just the right amount of color for the combination.

After this etching has been done, preliminary proofs, in full color, are made on a proofing press so that the engraver may know exactly how his work is coming along. After comparing the proofs with the copy he knows exactly what has yet to be done in the way of re-etching, tooling, and burnishing to bring out the colors as they should be. Tooling means to cut out, by hand, undesirable screen for the greater effectiveness of highlights, or, where by reason of small surface, it is not possible to reach such screen with the routing machine.

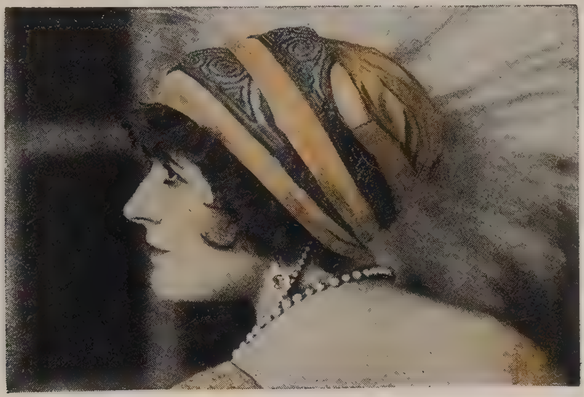


Figure 23.—Duotone or two-color process reproduction, etc.

The finisher, by hand, outlines the image so that the router may have guide lines in cutting away all parts of the background not wanted on the metal. The routing and blocking is the same as is described in the article on zinc etching. The finisher is then given the plate again and he removes from same all blurs, imperfections, jagged lines, and in many ways puts a touch here and there which serves to bring the printing quality of the halftone up to the highest point of perfection. The last step is that of proofing, for which purpose both hand presses and power presses are used, depending on the class of work involved. (See Fig. 32.)

It is best to supply the photo-engraver with a painting or drawing in actual colors. Nothing is then left to chance or to imagination. The photo-engraver is then in a position to make a faithful reproduction. But process color plates can be made from black and white copy. In this case, of course, the artistic effect depends strictly upon the ability of the workmen and their conception of the results that are wanted.

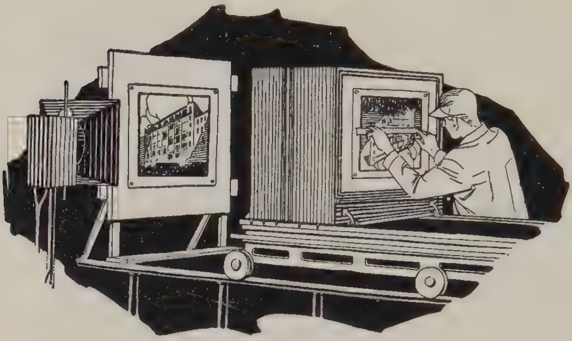


Figure 24.—The photographer at work.

A photograph is sometimes made from such a black and white subject and this photograph is colored roughly by an artist so that the photo-engraver can visualize the true color combinations wanted. This is called a "color scheme." Halftone color plates can be made almost any screen but are seldom called for under 120-line. Skill of the very highest order is required in the making of process color plates; men who produce best results in this field are usually students of the most earnest type. The making of fine color halftones is truly an art and a scientific accomplishment.

The Correct Way to Mark Copy—"Copy" is any drawing or photograph from which the printing plate is to be made. It may be anything from a pen and ink cartoon for zinc reproduction to an original oil painting for color process reproduction.

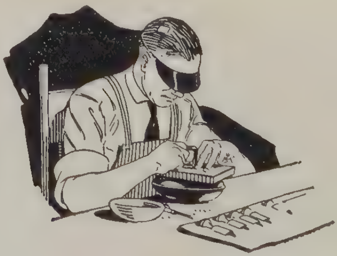


Figure 25.—The finisher at work.

One of the most important points to remember in ordering engravings is to see that all old markings are removed. They can be very confusing. Here is the way many copies come to us. (See Fig. 26, while Fig. 27 shows how they should be marked.)

First and foremost, mark plainly the size desired either on the bottom or side margin or on the back of the copy. Be careful, however, if writing on the back, to indicate the size very lightly or the writing may show through on the face of the copy.

You will note on the illustration of copy properly marked (Fig. 27), that we have drawn lines at the outside dimensions of the article to be illustrated. From these lines we have indicated two arrows in the centre of which appears the size. This is the proper way to mark copy.

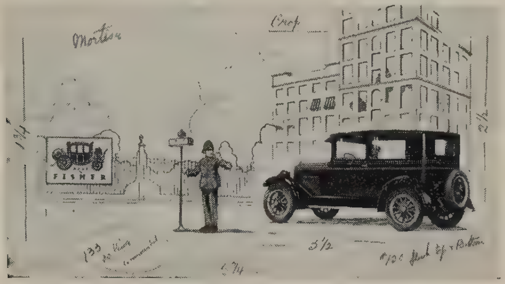


Figure 26.—Showing wrong way to mark drawings or photographs.

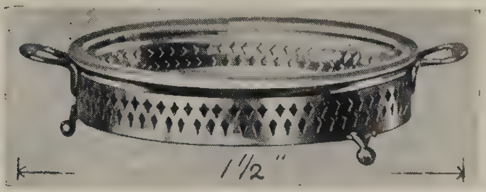


Figure 27.—Showing correct method of marking copy sent to an engraver.

If in doubt we suggest that you simply state in your order that the plate is to be, say 1½ inches wide; or 1½ inches deep, as the case may be. In doing this it will be less confusing for the engraver, and will insure the handling of your order without error.

The height of any copy is reduced in exact proportion to the reduction of the width and vice versa. For instance a 5-inch wide halftone is desired from a photograph 10 inches wide by 8 inches high. If the width is reduced to 5 inches (one-half), then the height must automatically come 4 inches (one-half). Copies are often received by us, for example, 10 inches wide and 8 inches high, marked "one halftone, 5 inches wide by 3 inches high." If we make the width 5 inches, the height will come 4 inches, so it is necessary to either lose the time required to get more explicit information from the customer or take a chance on making it wrong.

If a photograph contains unnecessary background which is not desired in the halftone, "crop" marks like those shown in Fig. 28 should indicate that portion which is to be excluded.

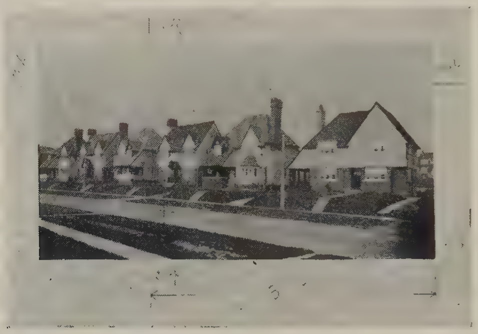


Figure 28.—Showing how "crop" marks should be indicated on a photograph.

Determining Sizes of Finished Plates—Accompanying this paragraph (see Fig. 29) will be found a diagram illustrating how anyone can simply and quickly determine what will be the height of an illustration when the width is known or what the width will be when the height is known. In the case of equal proportions this is very simple, of course; it is self-evident that if a drawing is five inches wide and ten inches high, the height will be five inches if the width is made two and a half inches. But it is not so simple to determine what the height of this same illustration will be if it is reduced to three and a half inches wide. The diagram will make this clear.

A diagonal line drawn from the farthest bottom point at the left of the width to the highest point at the top of the width on the right will indicate accurately what the second dimension will reduce to when the first dimension is known. Wherever a vertical line strikes the diagonal line, the vertical line being measured at the point of the dimension known, will instantly determine what the second or unknown dimension will be.

The Combination Plate (Line etching and halftone combined)—The combination plate—meaning a combination of line etching and halftone on the same engraving—offers very attractive possibilities. The engraving art has reached the point where the combination plate can be built with such skill as to make possible the most striking effect. (See Fig. 30.)

One way of obtaining the combination is to mount together, on one block, a line etching and a halftone plate. This sometimes works out, but ordinarily the results are unsatisfactory, because it is seldom possible to join both metals properly. The best way is to strip together the halftone negative and the line negative so as to permit the etching of the entire plate on one piece of metal. In modern advertising, it often happens, that the full force of an illustration cannot be brought out with line etchings alone or halftones alone. But the two worked together in the manner just stated brings perfect results. (See Fig. 31.)

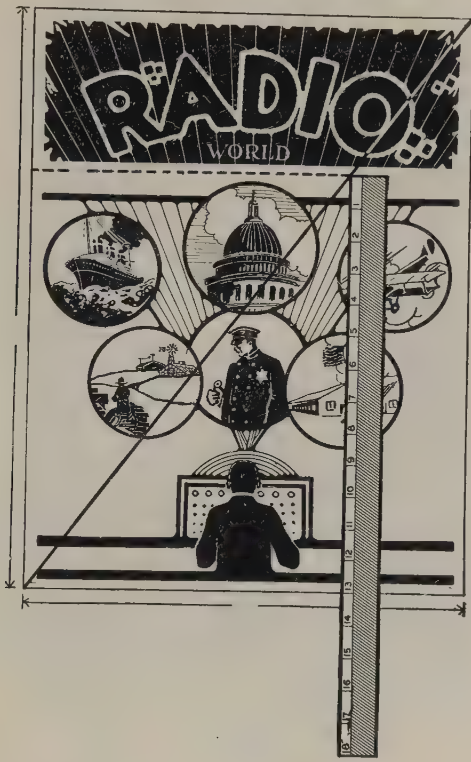


Figure 29.—Showing how to scale size.

The operation, of course, is technical. The photo-engraver's task is to manipulate two separate and distinct processes on the same piece of metal—one for the line etching part and the other for the halftone part. The usual plan is to paint over the line part of the plate with a "resist" to keep it from being affected by the acids while going through the regular halftone etching process. After this is completed, the halftone part is painted over so that it, in turn, may be protected during the process of line etching. The whole success of the combination plate depends upon the operator's skill in stripping the negatives and the skill of the etchers in etching.

Combination plates are commonly used for illustrations in high-grade magazines, for posters, in catalogues, and also for newspaper work. For example, there may be a picture of a person which appears in halftone and around it may be some ornamental treatment which is best shown in line. A negative is first made, through a screen, of the part desired in halftone; the screen is then removed from the camera and another negative is made, without this screen, of those parts in line; but this second negative is, of course, made in exactly the same focus as the first negative. The film from each negative is stripped and joined together perfectly, after which the process of printing and etching continues in very much the same manner as is described for plain half-tone work. Many interesting manipulations of the combination process

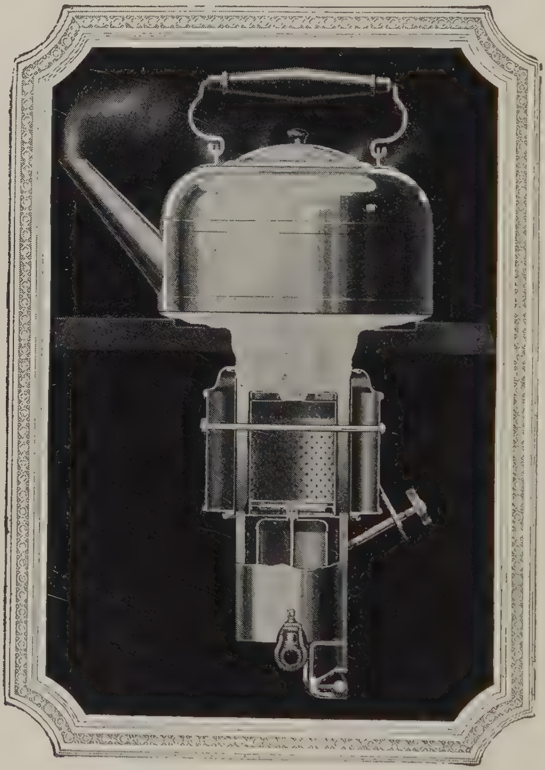


Figure 30.—This is a combination plate.
(Line negative and screen negative.)

can be made. Highlight halftones are those in which the elimination of dots or screen is accomplished by photo-chemical process instead of cutting or routing out with a tool.

It can easily be recognized that being a successful photo-engraver involves the highest grade of artistic and mechanical skill. The art of making engravings is not simple. On the contrary, it calls for long-continued application in specialized branches of endeavor. A man may work for years before he becomes an expert line etcher, or a halftone etcher. There are specialists in photographing, in stripping, in finishing, in proofing, in every single division of the industry. The whole process is decidedly a science.

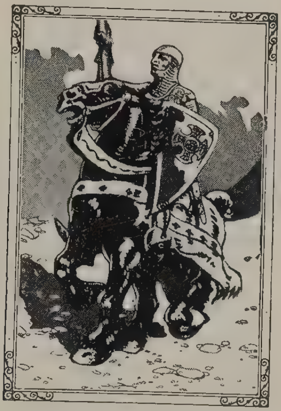


Figure 31.—A combination halftone.

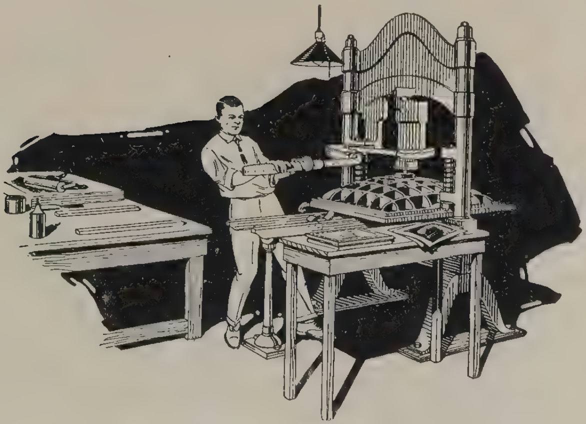


Figure 32—Proofing by hand.

General Information Respecting Engravings—There is more than one manner of mounting plates. The usual method is to mount on wood blocks. In some cases, however, unmounted plates are preferred by the printer. At times, too, it is desired that plates be "backed up" on patent base—where this is true, the photo-engraver finds it necessary to add casting metal to the back of the plate so as to obtain exactly the height desired by the printer. Many printers employ the patent block method, which enables them to lock plates into a series of key catches, particularly where large forms are intended to be run. In ordering plates, it is well to keep in mind that these plates eventually must be printed and therefore the printer should be consulted as to the manner of mounting most desirable.

Sometimes it becomes necessary to make more than one negative in order to produce a single printing plate. Let us picture a small drawing of possibly a background design. Somewhere in this illustration, perhaps in circular form, it is desired to show an illustration that has been drawn separately in some form LARGER than the drawing of the background itself. In this event the photo-engraver makes two negatives—one of the background design and another of the design to be inserted. Aside from the fact that the film, as represented by the second negative, is then stripped into the film of the first negative, the process following is otherwise just the same as heretofore explained. This is how two or three or even more drawings in different sizes can be ultimately combined into one single printing plate.

Persons not familiar with the various processes of photo-engraving frequently use the term "electro-type" when meaning really zinc etchings or halftones. An electrotype, as explained in the next section, is merely a duplicate printing plate and has absolutely no connection with zinc etchings or halftones, which are known as original plates. Be careful in ordering that you thoroughly understand the distinction between original plates and duplicate plates.

Electrotypes—Nickeltypes—An electrotype or nickeltype is simply a duplicate or facsimile of an original or pattern which may be either a type form, a halftone, zinc etching, wood engraving, or a combination of both type and engravings. Electrotyping is not only a duplicating process but also one of economy, as it costs considerably less to manufacture electrotypes and nickeltypes than it does to make original halftones or line engravings where more than one set of similar plates is required. (See Fig. 33.)

The modern advertiser frequently distributes thousands of duplicate plates each season for dealer's use and for other purposes intended to bring about maximum sales and advertising co-operation. Printers, too, do not print from type (excepting in the case of linotype or monotype composition) as they must keep the type always new and in the cleanest and best condition.

An advertiser desires to distribute one thousand plates of a certain illustration. Manifestly it would not be practical to send out one thousand original engravings—the expense would be too great. The advertiser simply turns over his original line etchings, halftones or type forms to the electrotyper and duplicates are then made quickly and inexpensively. The same is true with the printer—often a form is set up in type, but when it comes to press work, the printer may want to run, say four, at each impression. The type form is sent to the electrotyper who duplicates it, so-to-speak, four different times and this, therefore, enables the printer to keep his original type in perfect condition and to print, instead, four forms in each impression from electrotypes.

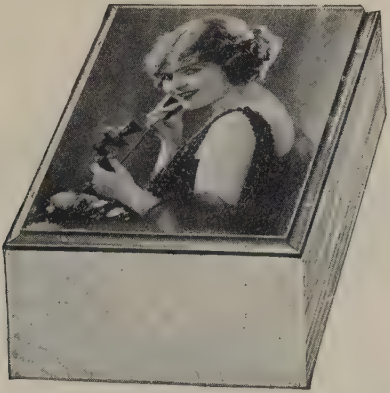


Figure 33.—Illustration shows an original halftone. It will be observed that the printing surface is part of the metal (copper) and is tacked directly on to the wooden block.

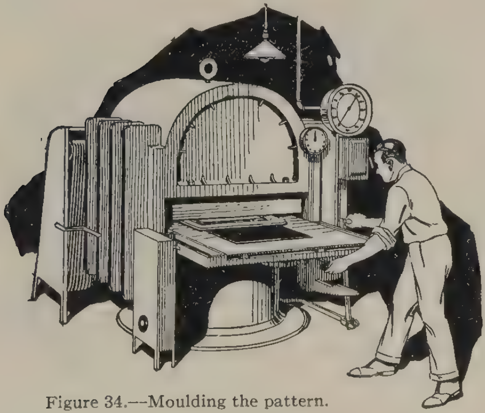


Figure 34.—Moulding the pattern.

The first operation in the making of an electrotype is the molding of the pattern or original (type form or engraving or both as before explained) on a cathode (or case) for which is required a high pressure hydraulic press. (See Fig. 34.) The cathode (or case) is made of a combination of special mineral wax melted and deposited on a metal slab and shaved smooth to a thickness of approximately one-fourth inch.

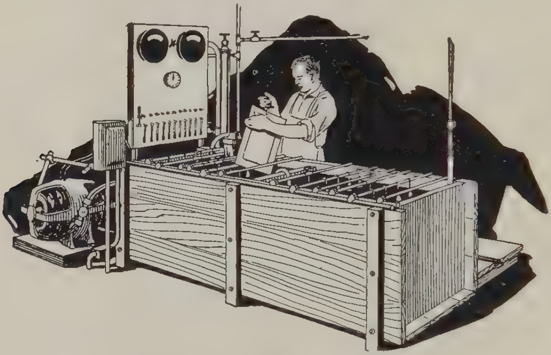


Figure 35.—Depositing the shell.

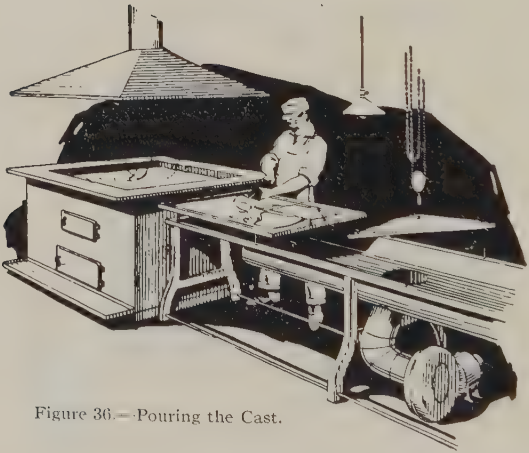


Figure 36.—Pouring the Cast.

The pattern is then placed face down on the cathode (or case) and subjected to high pressure which imbeds the type form or plates into the wax. After the mold is made it is treated to eliminate all rough or projecting particles of wax so as to give the case a clean, smooth surface.

After the cathode (or case) is properly prepared it is "run through" a process known as "black-leading." This produces a surface which makes the cathode a conductor of electricity. Now the cathode is placed in a large tank, where, by means of a solution of copper sulphate, water, acid, and other chemicals, agitated by air, a shell is deposited. In simple language, the cathode is copper or nickel plated. The case is hung on copper bars opposite large anodes of copper (when electrotypes are desired) or nickel (when nickeltypes are desired). The tank is connected with a dynamo of high amperage and low voltage. (Fig. 35.)

The process whereby a copper shell is deposited is very interesting to the onlooker. The copper decomposed from the copper anodes (nickel in the case of nickel anodes) and collects on the cathode. Gradually a shell is formed, the thickness and printing quality of which is determined by the time employed and the strength of the electric current used. One often hears the term "thin shell," which invariably produces a printing plate of weak quality and one that is short-lived. It is self-evident that the thicker and heavier the shell the greater the printing quality and the longer the wearing life of the electrotype or nickeltype. It takes a perfect mold to start with and a perfect shell to follow in order to make an electrotype or a nickeltype that can be depended on to give maximum results in printing.

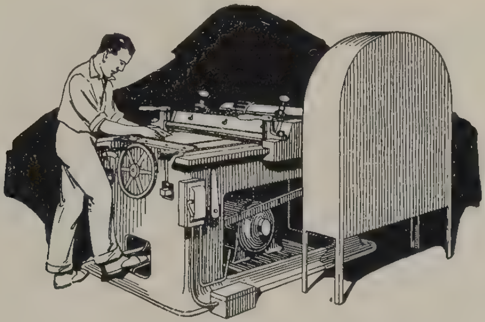


Figure 37.—The shaving process.

After the shell is completed (either copper or nickel) it is removed by applying hot water, which releases it from the wax. The shell is then carefully examined, trimmed, backed up with tinfoil, and the cast poured. This is done by placing the shell face downwards in a metal pan which, under the influence of heat, melts the tinfoil (which is used as a binder between the copper shell and the backing metal) into the back of the shell and makes it possible for the molten metal to adhere to the shell. This metal is poured over the back of the shell in liquid form and then under the influence of cold air, applied by a blower, the shell and the metal are cast into one piece. (Fig. 36.) The cast is now removed, scrubbed thoroughly, straightened and otherwise made ready for finishing and blocking.

First, necessarily, all surplus metal is removed as far as possible by routing. Then the plate goes through a shaving machine (Fig. 37), which removes enough of the cast metal so that, when mounted on a wooden block, the metal on which the shell adheres is just exactly right for type height. Electrotypes and nickeltypes are not always blocked on wood—sometimes they are preferred unmounted and sometimes they are wanted on solid metal. Sometimes "patent base" is called for—this means unmounted with bevelled edges—as many printers find it necessary to have "patent-base" plates for certain methods employed in the process of preparing forms for the press.

The last touch in the process of making electrotypes or nickeltypes is that of finishing. Skilled workmen go over every plate in careful detail. Wherever there is a defect, a scratch, a blur, or something that can be remedied, the detail is now taken care of by hand. The time required for making an electrotype or nickeltype varies according to size and nature of the pattern. In the making of such duplicate plates there at least twelve different operations and these operations are performed by skilled workmen, each of whom makes an exclusive specialty of the one particular operation his part of the entire process represents.

A really good electrotype or nickeltype will give splendid results and will stand up for a great length of time. It is because of this that many advertisers refuse to allow their original engravings to be used for actual printing. They make, instead, electrotypes or nickeltypes and by using these duplicates for printing they are able to preserve the originals always, not only as a matter of protection in case plates are lost, mislaid, or damaged, but, because electrotypes and nickeltypes are comparatively inexpensive; they are protected as well against considerable cost in the event of an original being destroyed.

As a matter of exact information it may be well to say here that in the case of magazine printing and volume edition work electrotypes and nickeltypes are very often curved in order to properly fit cylinders used on certain makes of printing presses. Such curving is taken care of by the use of specially made curving machines. The lead mold process differs from the wax mold only in that the impression is made in sheet lead under enormous hydraulic pressure instead of in wax. The advantage in the use of lead mold plates is found in the preservation of the most delicate detail and when the duplicate plate required is from a fine screen halftone or process color plates it is highly desirable that the lead mold process be used. This is the only method by which you are assured a duplicate plate in which the detail is preserved in its entirety.

The lead mold nickelsteeltype is the most efficient form of duplicate known to the industry. The lead mold guarantees perfect detail while the deposit of steel and nickel absolutely increases the life of the plate far beyond that of an ordinary copper-faced electro.

Where fine detail and a long run are required we urge the use of lead mold nickelsteeltypes.

Stereotypes—Stereotypes are used practically only for newspaper printing. Anything that can be stereotyped can be electrotyped, but only subjects with the coarser detail lend themselves to stereotyping. The process is less expensive and quicker than electrotyping and as newspaper stock cannot handle fine detail, stereotypes frequently answer the purpose.

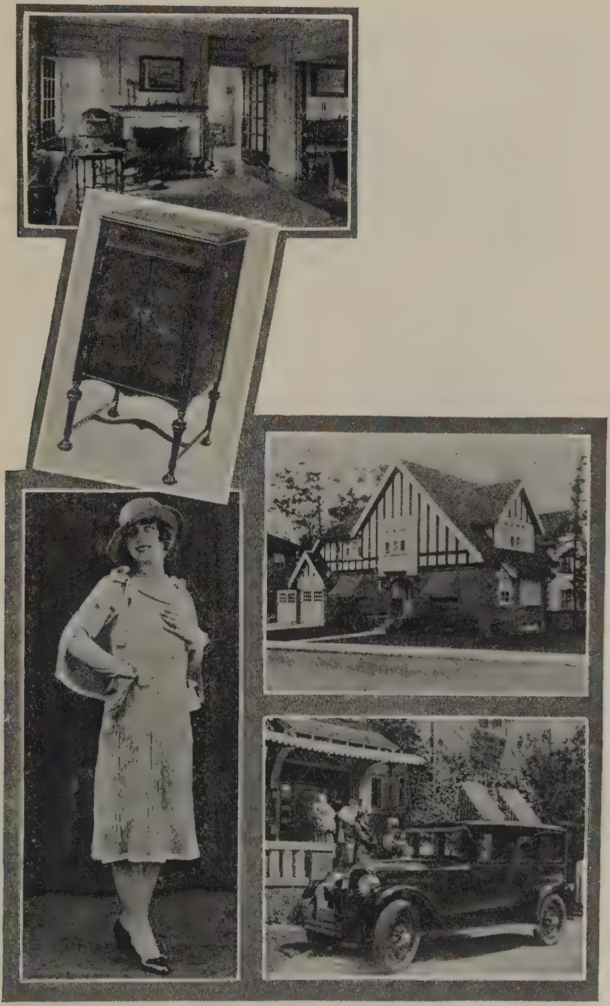


Figure 38.—Realism in pictures.[1]

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[1] Copyright by Photo-Engravers and Electrotypers, Ltd.

Plates that are to be stereotyped must always be unmounted. Wood bases are impractical because the heat and moisture incident to the process cause swelling and warping. First a matrix is made—this is more commonly termed a mat. This mat is composed of sheets of blotting paper and tissue paper pasted together, rolled and cut into sheets, these sheets being known as flongs.

The pattern is placed on a rolling machine and a mat laid on its face; this is run through the machine with the result that the pattern is squeezed into the mat, making an impression the same as occurs when a pattern is molded in wax. The mat is now placed under heavy felt blankets and subjected to severe pressure on a steam table. Given about ten minutes to dry the mat is now ready for casting.

Casting is accomplished by pouring hot metal over the mat and after being properly distributed is permitted to cool off. The metal is then removed, placed on a shaving machine and reduced to whatever thickness is desired. It is then ready to mount on wood or otherwise. As before said, stereotypes are used almost exclusively in newspaper work, the reason being that they can be made so quickly and so cheaply.

In conclusion, it may be well to emphasize that stereotypes are absolutely unsuited for high class printing. Under no conditions whatever is it possible to make a sterotype and hold detail or secure wear as is the case with electrotypes and nickeltypes. Stereotyping is essentially a process of duplicating for newspaper printing, for the reason that newspaper printing carries with it a very much lower standard of quality than does printing of any other nature.

There are occasions on which the advertiser supplies the newspaper with a mat or matrix instead of the stereotype.

Realism in Pictures—Realism in pictures appeals to everyone and salesmen no longer need carry bulky samples since their product may be photographed, prints made, backed with linen, and placed in convenient binders which can be very easily carried for the purpose. The illustrations shown in Fig. 38 give some idea of the wonderful effects now produced by the photographer and engraver.

Use of Living Models—Living models used to display fashions and wearing apparel of all kinds convey that touch of human interest which strengthens the salesman's as well as the advertising man's appeal, and becomes a very tangible selling medium. The illustrations shown in Fig. 39 well demonstrate how your story can be told in pictures.

Photostats—Photostats should appeal to anyone interested in the use of lifelike reproductions of all kinds. This method of reproducing is inexpensive but permanent, and should be invaluable for providing copies of evidence and other legal documents, duplicates of testimonials for salesmen to carry, and hundreds of other uses. The advertising man will find many outlets for the use of photostats. By courtesy of Photo-Engravers and Electrotypers, Ltd., we reproduce in Fig. 40 an original office order with a negative taken therefrom, and the finished photostat.

Wax Engravings—This is another process every student in advertising should know about. Its economy alone is worthy of consideration.

Wax engravings produce perfect printing plates for any combination of type with ruled or curved lines.

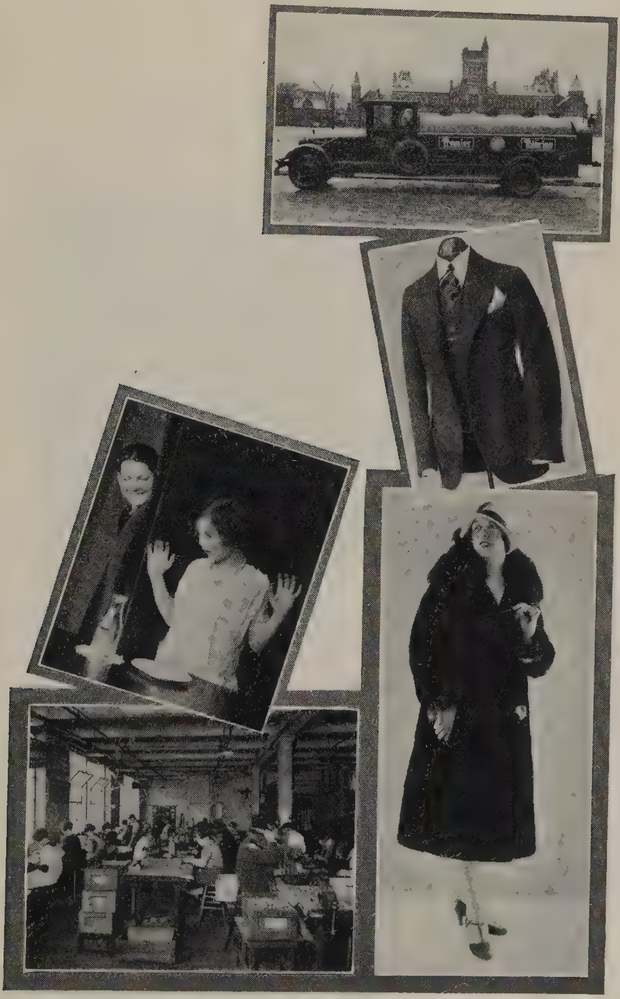

Figure 39.—Your story in pictures leaves nothing untold.[1]

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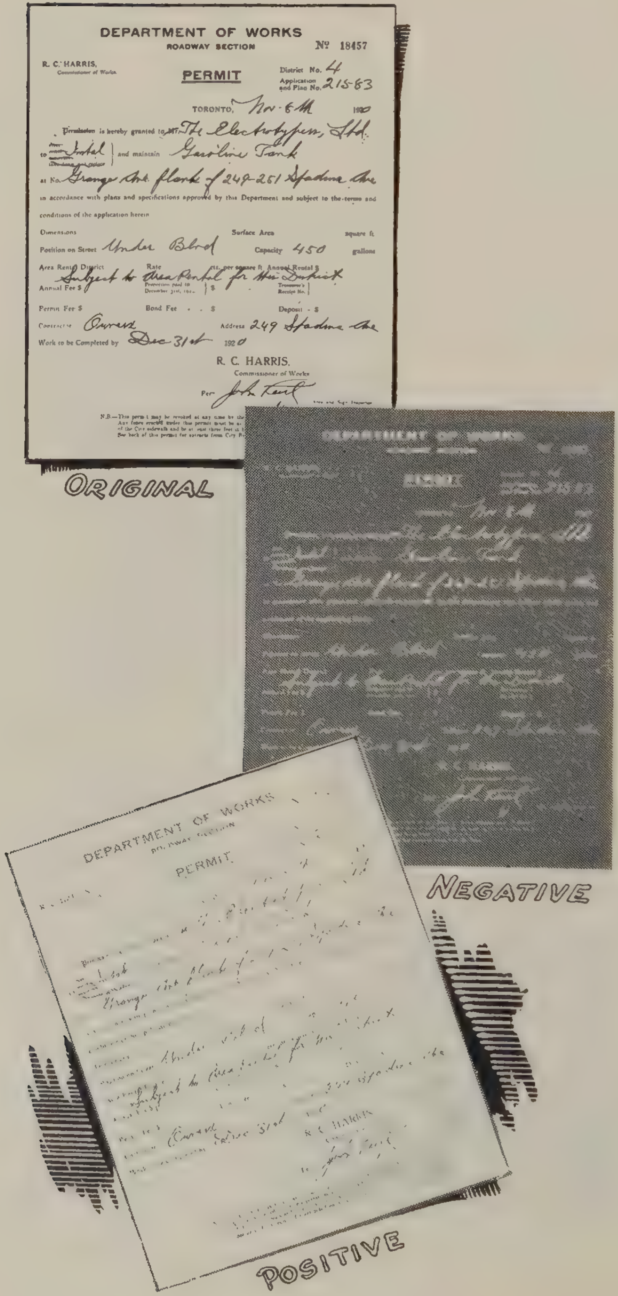
[1] Copyright by Photo-Engravers and Electrotypers, Ltd.


ORIGINAL
NEGATIVE
POSITIVE

DEPARTMENT OF WORKS
ROADWAY SECTION
Nº 18457

R. C. HARRIS,
Commissioner of Works

PERMIT

District No. 4
Application and Plan No. 215-83

TORONTO, Nov. 6th 1920

Permission is hereby granted to The Electrotypers, Ltd.
to Install and maintain Gasoline Tank
at No. Grange Ave. flank of 249-251 Spadina Ave
in accordance with plans and specifications approved by this Department and subject to the terms and conditions of the application herein

Dimensions Surface Area square ft.
Position on Street Under Blvd Capacity 450 gallons
Area Rental District Rate cts. per square ft. Annual Rental $
Subject to Area Rental for this District
Annual Fee $ Protection paid to December 31st, 192 $ Treasurer's Receipt No.
Permit Fee $ Bond Fee $ Deposit $
Contractor Owners Address 249 Spadina Ave
Work to be Completed by Dec 31st 1920

R. C. HARRIS,
Commissioner of Works
Per John Kent

N.B.—This permit may be revoked at any time by the
Any fence erected under this permit must be
of the City sidewalk and be at least three feet
See back of this permit for extracts from City

Figure 40.—Stepping-stones in the preparation of a Photostat.[1]

---

[1] Copyright by Photo-Engravers and Electrotypers, Ltd.

It matters not whether the copy to be reproduced is printed, typewritten or roughly sketched—or whether it is soiled, faded, wrinkled, torn or otherwise damaged; it merely needs to be LEGIBLE.

In this special field no other reproductive process can compete with it in price or excel it in quality.

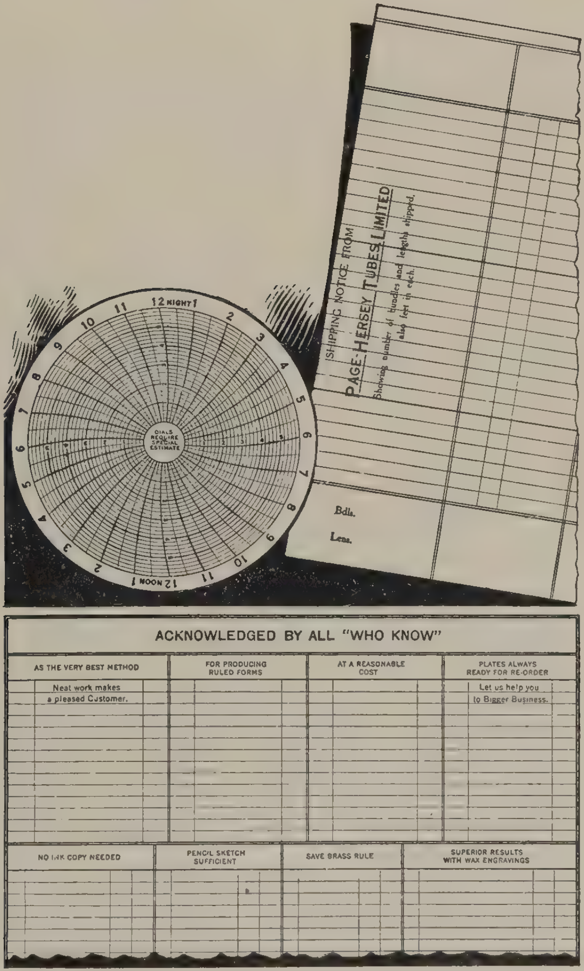

12 NIGHT
DIALS REQUIRE SPECIAL ESTIMATE
12 NOON
SHIPPING NOTICE FROM
PAGE-HERSEY TUBES LIMITED
Showing number of bundles and lengths shipped, also feet in each.
Bdls.
Lens.
ACKNOWLEDGED BY ALL "WHO KNOW"
AS THE VERY BEST METHOD
FOR PRODUCING RULED FORMS
AT A REASONABLE COST
PLATES ALWAYS READY FOR RE-ORDER
Neat work makes a pleased Customer.
Let us help you to Bigger Business.
NO INK COPY NEEDED
PENCIL SKETCH SUFFICIENT
SAVE BRASS RULE
SUPERIOR RESULTS WITH WAX ENGRAVINGS

Figure 41.—Reproduced by courtesy of the Photo-Engravers and Electrotypers, Ltd., well illustrates some of the printed forms easily produced by the wax engraving process.[1]

---

[1] Conclusion of Material by Courtesy of Photo-Engravers and Electrotypers, Ltd.

We especially recommend wax engravings for:

- Index Cards
- Cost Systems
- Dials
- Diagrams
- Charts
- Order Forms
- Filling Forms
- Bill Heads
- Receipts
- Maps

Etc., etc.

Other Processes—Space does not permit your authors to enlarge on the many other past or present processes of engraving. However, it may be of interest to learn something regarding a few of the other processes. We, therefore, give the following short description of some of the more outstanding methods:

Aquatone—This is a planographic printing process, based on a patent issued to Robert John in April, 1923. It is a modification or development of collotype, or photo-gelatin printing, giving results comparable to photo-gelatin work, but claimed to be forty times as fast.

Aquatint—A process of chemical etching on copper or steel. It is stated that printed effects closely resembling fine drawings or sepias can be produced by this method.

Cerotype—A trade name for a form of wax engraving and used for letterheads, envelopes, and business stationery of various kinds.

Chalk Plates—This is a form of engraving on a coating of chalky substance on a steel plate, and is used primarily in the production of cartoons. Some small newspaper offices use the process when photo-engraving facilities are not available.

Direct Process Engravings—This is a term used to describe halftones that are produced direct from the object, instead of from drawings, photographs, etc.

Duotype—Two halftones plates produced from the same black-and-white copy. While the two negatives are the same, they are etched differently so as to produce the color value in each plate necessary to produce the desired color combination when printed impressions from the two plates are superimposed. By this process the colors used in printing slightly neutralise each other, giving a much improved appearance to the printed picture.

Half-light Halftones—A halftone plate with portions of the dotted surface entirely etched away, and permitting that portion of the plate to remain unprinted, or only partially so, thus emphasizing the high lights.

Intaglio—All printing in which the picture or image to be printed is engraved into the surface of the plate. During the process of printing the ink is lifted from these engraved depressions and transferred to the paper, giving a beautiful effect to the finished print.

Lithography—This is the art of producing printed matter, particularly reproductions of fine art work from a flat lithographic stone on which the drawing, design, or transfer, has been made.

Lithotone—A halftone in which the printing surface is made up lines instead of dots, although the regular screen is used in the process. This type of halftone produces printing closely representing wood engraving.

Mezzograph—A halftone plate the negative of which was photographed through screens having grained lines instead of cross lines.

Offset—A form of lithographic printing in which the impression is taken from a rubber blanket to the paper.

Photogravure—A method of intaglio printing of great depth and producing beautifully-finished effects.

Rotogravure—This is a process of intaglio printing direct from a copper cylinder, and much used in producing the illustrated sections of newspapers.

Silver-Print Drawing—A process often used by newspapers in making line drawings. The drawing is made over the image on a silver print. The photographic print is removed by chemicals leaving the traced drawing.

Steel Engraving—Steel plates are often used to produce effects comparable to copperplate engraving. Steel engravings are largely used in the printing of such work as stock certificates, bonds, insurance policies, letterheads, etc. Modern steel engraving plates are now produced by the halftone process, where formerly they were engraved by hand.

Steeltypes—A trade name for hard-face nickeltypes, having great wearing qualities.

Wood Engraving—Commonly termed wood cut, was the only form of engraving for letterpress printing prior to the invention of photo-engraving processes. The Chinese are credited with being the first producers of the wood cut. They used wood printing blocks on which the design, or picture, was carved by hand. All wood cuts are engraved on boxwood, imported from Asiatic Turkey. It is the closest grain of any wood known and will hold a fine, clean unbroken line. Very beautiful effects are produced with wood cuts.

The Use of Color in Advertisements—Some time ago a very extensive questionnaire was sent out to the readers of a certain magazine requesting information on why a certain merchant's advertising dominated all other advertising.

According to the tabulation made later, it was found that the pictorial and color display was 51 per cent. of the total effect of the advertising.

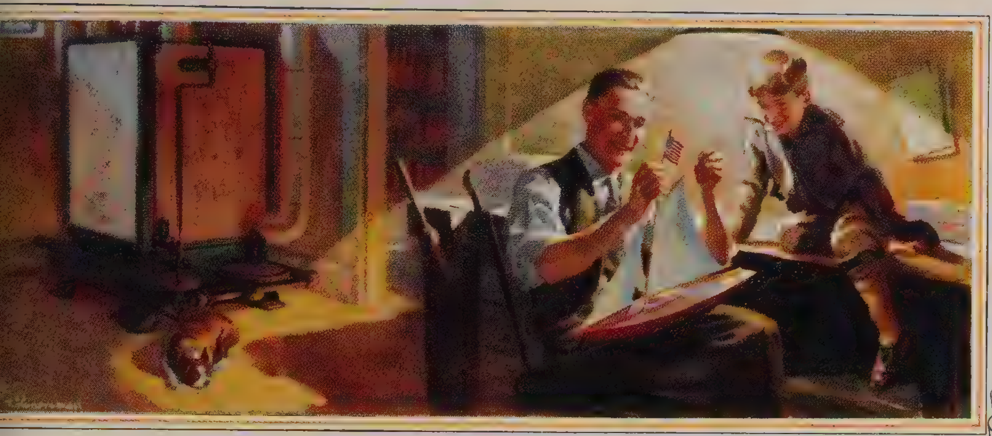
Mr. Carl R. Greer, the Buckeye Cover Man, in his book, "The Buckeye Book of Direct Advertising," has this to say in regard to the use of color in advertising:

> "Of the value of color in advertising there is no doubt. Not many years ago an advertisement in color in a periodical was unusual. Now it is very common, despite the greatly increased cost. In the better kinds of direct advertising the use of color may be described as universal. The advantages claimed for color are obvious and are easily defended. First of all comes increased attention value. Nothing catches the eye like a bit of pleasing color. Most objects in nature and art contain color, so their color representations are far more natural and realistic. Fancy a nursery catalogue portraying its roses and apples in black and white. Then comes the resistless appeal of beauty. The colors of the painting in a great gallery constitute a far larger part of their charm to most visitors than any subtle technique of the masters.
>
> "There is, however, no element of advertising values harder to reckon with any accuracy than the increase in selling power obtained by color in advertising. All recognize that it exists, and that is sufficient to justify the additional cost; but it would be difficult to conduct any series of tests that would afford an accurate measure of this advantage. Before me is a letter written by Thos. F. Logan, Inc., of New York, in answer to an inquiry as to the relative pulling power of color and black-and-white advertising. They say that they wrote to fifty of the larger users of color advertising in America, asking them whether they could trace an appreciable increase in returns after changing from black-and-white to color. Without exception, they reported that they regarded the use of color as a sound investment, but not one would venture to quote any figures. The fact that they are all continuing its use is sufficient evidence of their faith."

Space does not permit going deeply into this subject of color in advertisements, but our students can gain some idea of the striking effectiveness of color applied to an ordinary magazine advertisement, by referring to Fig. 42. This advertisement is reproduced by permission of the Bryant Heater & Mfg. Company, Cleveland, Ohio.

Direct Color Photography—We are gratefully indebted to Rapid-Grip, Limited, engravers and electrotypers of Toronto, for the following interesting and instructive outline of the latest development in direct color photography, a process lately perfected, and which promises to revolutionize the photography profession, as well as simplifying to a large extent the process of color engraving. It will also become of vast importance to the advertising profession.

> "In years gone by chemists have been experimenting with chemicals which would allow a photographer to photograph nature in its true color on one negative. This has actually come to pass.
>
> "Many years ago one man in Europe was responsible for making a color positive which could be exposed and within a very short period of time shown to you in full color. This negative could be exposed either indoors or outdoors and retain a rather pleasing brilliancy of color.
>
> "It is only recently that it has been possible to photograph the human figure in any illustration indoors or outdoors in full color, the reason being that the exposure used in the old method demanded too much time to make it possible for the human figure to sit or stand without motion. Today, by a new method, it is possible to photograph in full color either indoors or



BRYANT GAS HEATING KEEPS A BASEMENT AS CLEAN AS OTHER PARTS OF THE HOUSE

Your Pup Can Be Furnace Man

when the Gas Company heats your Home

LET the Gas Company banish heating cares from your home. Enjoy the winter-long comfort of truly automatic heating. Bryant Gas Heating will make the heating of your home as free from worry, as taken-for-granted, as the water you draw from your kitchen and bathroom faucets.

BRYANT Gas Heating is so utterly carefree you can "let your pup be the furnace man"—its supply of heat is so exact that you are never chilly, never too warm.

Bryant Gas Heating is automatic heating freed from all drawbacks—no motors, pumps or other machinery to get out of order or wear out; no oily vapors, odors and ashes; no space needed for fuel storage.

It is easy to assume that such luxurious heating service must be unduly expensive. As a matter of fact, the cost is very moderate, if you live in a community enjoying average-price gas, (many gas companies have special low rates for house heating).

If you would like a reliable estimate of the cost of Bryant Gas Heating for your particular home, the nearest of our 37 local offices will gladly see that it is provided. Or, perhaps you would like a booklet describing gas heating in full detail?

Just mail a note to The Bryant Heater & Mfg. Company, 17805 St. Clair Avenue, Cleveland, Ohio.

BRYANT GAS HEATING

Gas Heating Plants for Hot Water, Steam, Vapor and Warm Air systems that "let your pup be the furnace man."

outdoors, any illustration requiring the use of the human figure for advertising illustrations. This development has opened up a very acceptable idea to the advertiser and it is possible to reproduce the printing plates directly from the color positive.

"These color positives, when making color separation negatives for reproduction, may be enlarged or reduced to the size required. Each illustration when photographed must be exactly as the illustration is to appear in the printing plates, as it is impossible to retouch the color positives.

"An outstanding feature in connection with direct color photography for reproduction is that all art work is entirely eliminated. Nature is reproduced to full color without the use of an artist's brush.

"Now it is possible to go on location indoors and reproduce home interiors or any colorful subject of merchandise and the true natural color surroundings are reproduced without excessive art costs.

"Direct color photography for reproduction may be done in any part of the world and when the positive is developed the natural color is retained and ready for reproduction in full color, which means that the color positive is the permanent color record. The etcher follows his color from the color positive as he would from a color painting made in the old process.

"The method of reproducing the color printing plates is exactly the same process as the old method and plates made from direct color photography may be run with color plates made by the regular process.

"Direct color photography allows the horticulturist to have his flowers reproduced in full color on one negative, and it is not necessary to have the flower in the etching department when the printing plates are being completed, the color positive acting as a permanent color record.

"Upon examining some of the color positives it is impossible to determine one particle of movement in close-ups of the human figure, which means that any type of dramatized illustration where the human figure is used, may be done indoors in full natural color."

EXAMINATION QUESTIONS

Lesson XV.

1. What is the quadri-color process as applied to engravings?
2. How should photographs be marked when sent to the engraver?
3. What would be the height, or length, of a halftone that is produced from a photograph 8 inches wide by 10 inches in depth, if the finished plate is 3 inches wide?
4. How is an electrotype produced?
5. What is a wax engraving?
6. How are stereotypes produced?
7. What is a combination halftone?
8. Clip from any newspaper or magazine a picture that was produced from the following kinds of engravings:
    - (a) A square finished halftone.
    - (b) A vignetted halftone.
    - (c) A combination line and halftone.
    - (d) A coarse screen halftone.
    - (e) A fine screen halftone.
9. Of what value is color when introduced into an ordinary advertisement?

ADVERTISING

General Course

Test Paper No. 9 **Lessons XIII, XIV and XV**

1. Practice the art of writing titles to advertisements by copying the style of type faces you would like to use in your various advertisements. Ability to quickly do the lettering-in of headings and titles is worth cultivating. For an examination test let us have fifteen imaginary titles for a series of shoe advertisements using type style No. 337, CASLON OLD STYLE, 34 point size, as shown on page 157 of the lessons. Use upper and lower case letters in each title, and use the method shown on page 106, Figs. 1 and 2.
2. Why should titles and other display elements be written in the layouts in as near the style and size required in the finished ad?
3. In what way can an ad-writer make use of a standard catalogue of type styles, borders, ornaments, etc.?
4. Should an ad-writer have a general knowledge of cuts and engravings?
5. What is the difference between a halftone engraving and a zinc etching?
6. Clip from your local newspaper or magazine, and paste on paper, an example of (a) a line engraving; (b) a course screen halftone; (c) a silhouette; (d) a Ben Dayed illustration; (e) a fine screen halftone; (f) a combination line and halftone illustration); (g) a vignetted illustration; (h) a close-cut halftone; (i) a square-finish halftone; (j) a duotone illustration.
7. Why is it better to use line illustrations in place of halftones in newspaper advertising? What kind of halftone takes best on newspaper stock?
8. Clip out an ad in which you believe the wrong kind or style of cut, or engraving, has been used for illustration. Tell what kind of cut should have been used. Paste your sample ad on paper.
9. Clip out an illustrated advertisement where the picture does not apply in any way to the thing advertised. Paste it on paper.
10. Clip out an advertisement that you consider is poorly illustrated. Paste it on paper and suggest how you would improve its appearance.

(OVER)

11. To obtain satisfactory results what is the cheapest grade of paper on which to print (a) a 150-screen halftone? (b) a 120-screen halftone? (c) a 75-screen halftone? (d) a line cut?

12. Describe briefly the following processes: (a) Halftone engraving; (b) Zinc engraving, or etching; (c) Quadri-color process; (d) Electrotyping; (e) Stereotyping; (f) Direct-color photography; (g) Photostats.

13. Of what value is color to an advertisement?

14. Select an advertisement from a magazine in which the color appears to be the primary attraction element.

15. Select an advertisement in which color has been poorly used.

Lesson XVI.

ILLUSTRATIONS IN ADVERTISING

No one in the advertising business today will question for a moment the value of pictures for conveying ideas to the mind of the reader. Newspapers, magazines, books, and printed matter of almost all kinds would lose much of their effectiveness without them. The marvellous growth in the use of illustrated advertisements within recent years is largely the result of the native desire to see the things spoken of in the printed message. Every man, woman and child, no matter of what nationality, is naturally interested in pictures. The world has come to look upon them today as filling a very important place in the life of the people, and in the education, as well as entertainment, of the masses.

Value of Illustrations in Advertising Copy—It has been stated that seventy-five per cent. of our knowledge has come to each of us through the sense of sight, and that a large proportion of this has been imparted through the medium of pictures. It was quite common from the earliest times to impart information through the use of object pictures. Signs and symbols quite commonly used in olden times, were in the main but illustrations or pictures of some thought, idea, or object, the writer desired to convey to others. No one can estimate the real value of a good picture. Millions of dollars have been spent by national advertisers for pictures that would more clearly illustrate some idea, proposition, plan, or product, to the mind of the reader. Thousands of dollars have been spent for a single appropriate illustration. The right selection of a picture in keeping with the written word, is one-half the battle of advertising. Blest, we might say, is he who has the ability to sense what is and what is not a most suitable picture for any particular advertisement.

Pictures tell us what thousands of words fail to express. Pictures tell the story oftentimes without any accompanying text whatever. Tests made on the subject prove that illustrations have twice the value of the text, or reading matter, of almost every advertisement.

The Little Schoolmaster, (Printers' Ink), talking on this subject of picture value has this to say:

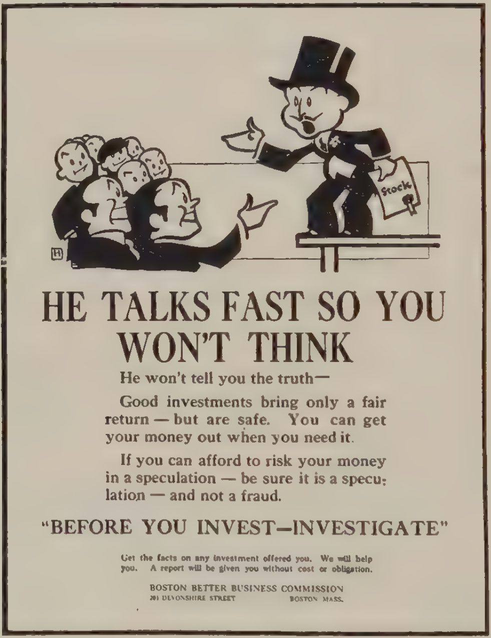
> "Whether all this aversion to illustrations is squeamishness, or is founded on real fact, is a matter that does not seem to be settled. The majority of indications seem to point toward the illustration of the goods wherever possible. The logic of the matter is unassailable, and only for goods of radical exclusiveness does there seem to be even a gleam of justification for refusal to show what the goods look like. Even these might improve their results if they employed art work in keeping with their pretensions. . . ."[1]

In the same connection Printers' Ink commenting on an experiment carried out some time ago by a Newark, N.J., shoe firm, where non-illustrated advertisements were being used, tells in the following words of another case where the pictureless advertisement failed to make good:

---

[1] Printers' Ink. June 23, 1910. Page 33.

> "Perhaps no better illustration, by way of comparison between the illustrated and the non-illustrated advertisement. . . . is at hand than the case of a certain other dealer in high-grade shoes who recently took space in Vogue. He preferred not to use illustrations in spite of the fact that practically every competitor, such as William Bernstein, Andrew Alexander, and J. & J. Slater, was using high-grade illustrations freely. The dealer was urged to use at least one illustration, but persistently refused, preparing carefully hand-lettered copy. The results were naturally awaited with great interest. Where the advertisers who used illustrations had excellent returns, the dealer who preferred to run solid talk found practically no return for the money he had spent.[1]



HE TALKS FAST SO YOU WON'T THINK

He won't tell you the truth—

Good investments bring only a fair return — but are safe. You can get your money out when you need it.

If you can afford to risk your money in a speculation — be sure it is a speculation — and not a fraud.

"BEFORE YOU INVEST—INVESTIGATE"

Get the facts on any investment offered you. We will help you. A report will be given you without cost or obligation.

BOSTON BETTER BUSINESS COMMISSION
201 DEVONSHIRE STREET BOSTON MASS.

Fig. 1.—A typical action advertisement.

Ask any advertising man of note what he thinks of illustrated advertisements and immediately he responds—"Can't do without them; most advertisements ineffective otherwise."

The Primary Purpose of Illustrations—The greater number of advertisers use illustrations in their advertisements for one purpose only, and that is to attract the favorable attention and interest of the reader. In fact, attention-attracting first and foremost, seems to be the function of illustration. To attempt to make an advertisement effective without the use of illustration would be as bad as trying to sell a house without allowing the prospect to see it.

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[1] Printers' Ink, June 23, 1910. Page 33.

There may be some articles of merchandise so exclusive in their field that they could be better introduced to the public through the printed type message only, but we have yet to find such an article. That such things could be sold in varying quantities without illustrations is not doubted, but that the sales made would equal in quantity sales otherwise possible through the use of an illustrated advertisement is questionable.

Selecting Appropriate Illustrations—Pictures, besides being effective in attracting favorable attention, also create an interest in the advertisement itself. Human-interest pictures, or illustrations, have time and again been the means of directing the attention of the reader to the copy, or reading matter, and where coupled with an appropriate title, heading, or opening sentence, have brought about the complete reading of the text. Suitable pictures, properly proportioned and balanced in the layout, also add an artistic tone and pleasing appearance to the advertisement.

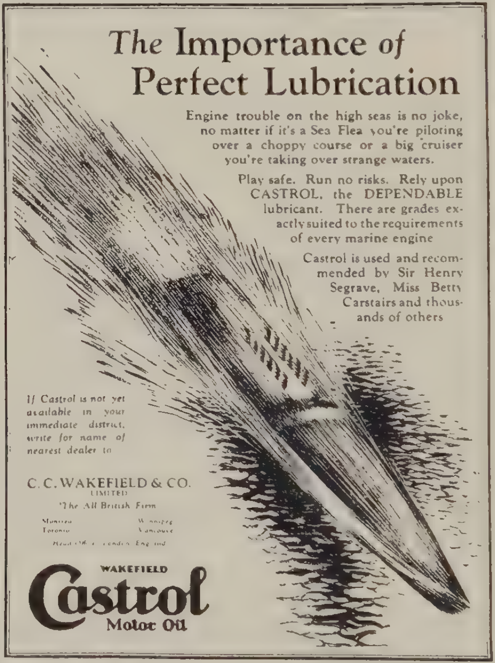
They can also be used to open up the details of a proposition. Effective pictorial demonstration of an article's usefulness is frequently resorted to by advertisers. The working parts of a machine; the actual use of a product in somebody's home, store, office or factory; the suggestion of pleasure and gratification to be obtained; and many other points can very well be pictured in advertisements. Public service companies, banks, trust companies, and such institutions have built up tremendous business through the effective use of pictures illustrating the services available to the public.

The greater proportion of advertisements inserted in our newspapers and magazines utilize illustrations primarily for attracting attention and arousing interest. The advertisers consider attention value as being uppermost in their estimation. Some others put illustrative value first and foremost. An ad with illustrative value is one where the picture and not the reading matter, for the most part, conveys the message to the reader's mind.

It is, however, much more difficult to design an ad where the picture has to tell the whole or most of the story. From our experience, the illustrated attention-attracting ad with its printed message, in the long run, pays best. Meeting people on their own ground is half the science of selling, and so it is in advertising. Picture to all and sundry through the medium of pictures, and in the ordinary everyday language of the people, and you cannot help but win. Of course, we do meet people who are more interested in what we say in our ads than what the pictures illustrate. However, we believe such persons are in the minority.

A picture need not necessarily illustrate the article, or proposition, advertised, but in almost every instance should be related directly, or indirectly, to the subject in hand.

Action Illustrations—So-called action pictures are very effective in attracting the attention and creating interest. Pictures of this kind appeal to the imagination, and are of a type seldom forgotten by the reader. A large proportion of present-day successful advertising copy is of this character. Automobiles on the road, men walking, children playing, horses running, trains in motion, men in their offices, women in their homes, operators at machines, and many other action pictures should be portrayed in a manner that is natural, resting and easy.



The Importance *of* Perfect Lubrication

Engine trouble on the high seas is no joke, no matter if it's a Sea Flea you're piloting over a choppy course or a big cruiser you're taking over strange waters.

Play safe. Run no risks. Rely upon CASTROL, the DEPENDABLE lubricant. There are grades exactly suited to the requirements of every marine engine

Castrol is used and recommended by Sir Henry Segrave, Miss Betty Carstairs and thousands of others

If Castrol is not yet available in your immediate district, write for name of nearest dealer to

C. C. WAKEFIELD & CO.
LIMITED
"The All British Firm"

Montreal Winnipeg
Toronto Vancouver

Head Office London England

WAKEFIELD
Castrol
Motor Oil

Fig. 2.—Another example where the principle of action is shown in an advertisement.

> "The portrayal of action in an illustration heightens the interest and vividness. An object in action appeals more to our interest than the same object in a stable, inactive condition. . . . Action pictures are used far more frequently today than in the earlier history of advertising. Today, whenever human beings are portrayed in illustrations they are as often as possible represented in action. One point, however, requires special notice here, namely, that whenever a human being, or an animal is represented in action it should be shown in one of the natural resting positions of that action. That is, a picture of a man walking should not show him with one foot on the ground

> and the other in mid-air, but both feet should be on the ground just as he has completed a step and is ready to take the next one. Unless this is done the figure appears awkward and stilted. The chief reason for this fact is that unless a figure is represented in one of the several resting positions it appears unstable and lacking in sufficient support. Another reason is that the eyes do not see an object distinctly while they are in motion, but they stop momentarily and obtain successive glimpses of a moving object. Consequently we do not associate the unpoised positions with movements as readily as the naturally poised positions."[1]

Examples of Action Illustrations—Illustrations Nos. 1, 2, 3, and 4 are good examples of advertisements where the principles of action are used in the illustrations.

A careful perusal of the advertisements shown in newspapers and magazines, in order to locate those that are of the humanizing, active and appealing type, will well repay anyone for the time spent. The most effective, attention-attracting illustrations can only be obtained when advertiser, artist and engraver are co-operating on the work. Artists are very apt to have their own ideas of what is an effective illustration but which on the reproduction of the work in the engraver's hands, turns out to be altogether different to what was expected. Artist, advertiser, and engraver can obtain best results when working together on advertising illustration.

Illustrations Should Be Positive—By positive we mean that type of picture that gives the positive rather than the negative side of a situation, or thing. In other words—better to show some remarkable results obtained from the use of an article, than to show the negative conditions without it. This does not apply in every instance but is mentioned in order that the students may be careful in the selection of what is the most suitable and appropriate pictures to use when drawing up advertisements.

Newspaper Illustrations—Only within the last decade has it been possible to secure suitable illustrative effects in newspaper advertising copy. In this connection the following article reproduced in part from "Good Copy" by permission, will be of real interest to ad writers:

> "It is interesting to follow the manner in which the national newspaper advertising overcomes the old hazards which limited him in so far as illustrating his campaign was concerned.
>
> That original fear has well nigh vanished. Up to a reasonable point, he may now select any technique and any medium of visual expression. Difficulties still persist, and probably always will, but the wise advertiser recognizes them and avoids their inevitable pitfalls.
>
> "What is new in newspaper advertising art must be, of necessity, interlocked with what is practical. Seeking distinctiveness and originality in the illustration, the advertiser must always keep before him the exigencies of its final appearance. A carefully-made engraver's proof, on good paper, or even on news stock, is no real criterion. The fact that the first plate, and the original illustration itself were above reproach, is no safeguard. What

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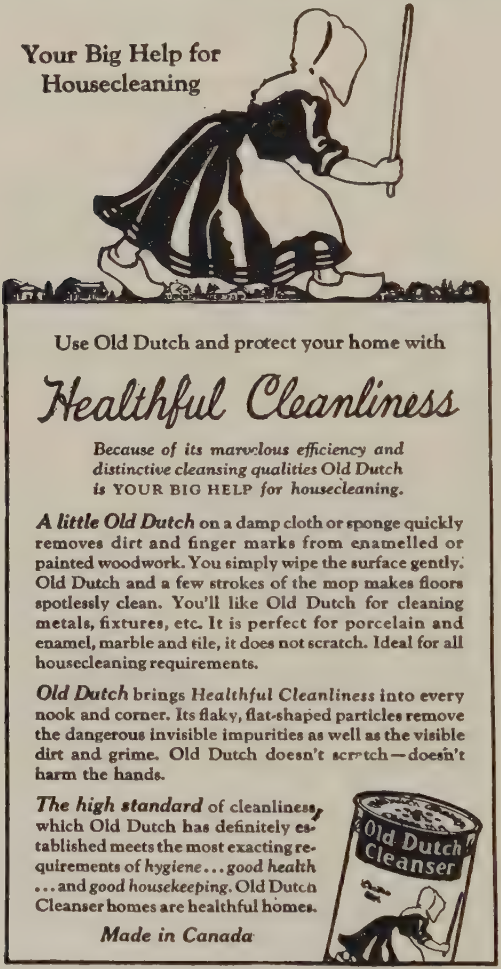
[1] "Principles of Advertising," by Daniel Starch, Ph.D., Page 525. Published by The McGraw-Hill Book Co., New York.

of the quality of the electro? This is the only thing the newspaper can consider and work with.

"Halftone Problem Settled.—It is safe to say that the problem of the newspaper halftone has been satisfactorily and definitely settled. In over seventy per cent. of these cases, good results will obtain. The retouching of photograph copy has reached a practical point, after many years. All along, it has meant no more than to reduce the number of subtle intermediate tones and light and shade values, and to increase the contrasts.



Your Big Help for Housecleaning

Use Old Dutch and protect your home with

Healthful Cleanliness

Because of its marvelous efficiency and distinctive cleansing qualities Old Dutch is YOUR BIG HELP *for housecleaning.*

A little Old Dutch on a damp cloth or sponge quickly removes dirt and finger marks from enamelled or painted woodwork. You simply wipe the surface gently. Old Dutch and a few strokes of the mop makes floors spotlessly clean. You'll like Old Dutch for cleaning metals, fixtures, etc. It is perfect for porcelain and enamel, marble and tile, it does not scratch. Ideal for all housecleaning requirements.

Old Dutch brings *Healthful Cleanliness* into every nook and corner. Its flaky, flat-shaped particles remove the dangerous invisible impurities as well as the visible dirt and grime. Old Dutch doesn't scratch—doesn't harm the hands.

The high standard of cleanliness, which Old Dutch has definitely established meets the most exacting requirements of *hygiene . . . good health . . .* and *good housekeeping.* Old Dutch Cleanser homes are healthful homes.

Made in Canada

Fig. 3.—Another *action* advertisement.

"The original photograph, if not made by an expert, under very sharp lighting conditions, is unfit for newspaper platemaking as it comes from the

> camera. The definitions are by no means crisp enough. Simplification is essential and this is a fairly easy art task. The retoucher closely examines his print, and sees that there are vivid clashes of tone. Blacks are introduced, where dark greys appeared in the original: white is painted in to take the place of indefinite tints. Everything is 'tightened up.' "
>
> "Now the engraver is consulted. The shrewd advertiser hands over not a mere list of the newspapers but copies of the actual publications and it is probable, today, that the expert will decide it is best to supply several different sets of electros and original plates. Some newspapers will handle a rather fine screen well, and this is preferable, of course, as less detail is lost. Another group will demand a somewhat coarser screen, while a third group will require very open printing surfaces, and extra tooling. Perhaps all whites must be tooled out and careful watch taken for 'shoulders' of metal. . . . . .
>
> "And so, with a wider range and with less self-consciousness because of the results, the advertiser very naturally turns to more distinctive drawings, halftones, combinations of halftone and line, and Ben Day effects, formerly used only on coated stock.
>
> "The perfecting of engraving processes has extended to all forms of crayon, charcoal and pencil illustrative mediums, and here again the artist is less restrained. He is not being constantly warned. Some of the most beautiful illustrations ever to appear in any newspaper have been in the above techniques, as the most elusive lines and delicate graduating tones are successfully preserved. . . . .
>
> "One of the most notable halftone campaigns, continuing for another year, is that for Listerine. Large space, often four and five columns in width, makes the problem easier. For the most part, the illustrations are portrait studies and the heads are sizable. The photographer has made the originals with an eye to their final use. Detail is minimized and strong contrasts emphasized."[1]

Placing of Illustrations—It has become quite common practice to place illustrations on the top left-hand side of the layout, although quite a number use the centre of the advertisement for displaying illustrations. It is always good practice to place the illustration so that it faces the title or heading and reading matter. In this way the eye is made to travel from the main attractive, illustrative, features to the type text, or reading matter.

"Reforming" Heavy Blacks—Under this caption we want to give our students some thought on why solid black illustrations, or so-called reversed advertisements, giving a more or less solid black effect, are not now accepted by most newspapers for publication.

"Good Copy," published in 1927 by the Bureau of Advertising, American Newspaper Publishers' Association, had the following to say in reference to the matter of using solid black illustrations in newspaper advertising:

> "Rather guardedly, several years ago, a few newspapers introduced a rule prohibiting large areas of solid black in advertising illustrations. It was pointed out that this was a regulation for the benefit of all. Once inaugurated, it meant an artistic page setting and justice for the small advertiser as well as the large. It meant an equalized display plan, whereby no one user of space could 'kill' everything on a page by the indiscreet and unbridled use of large fields of black ink.

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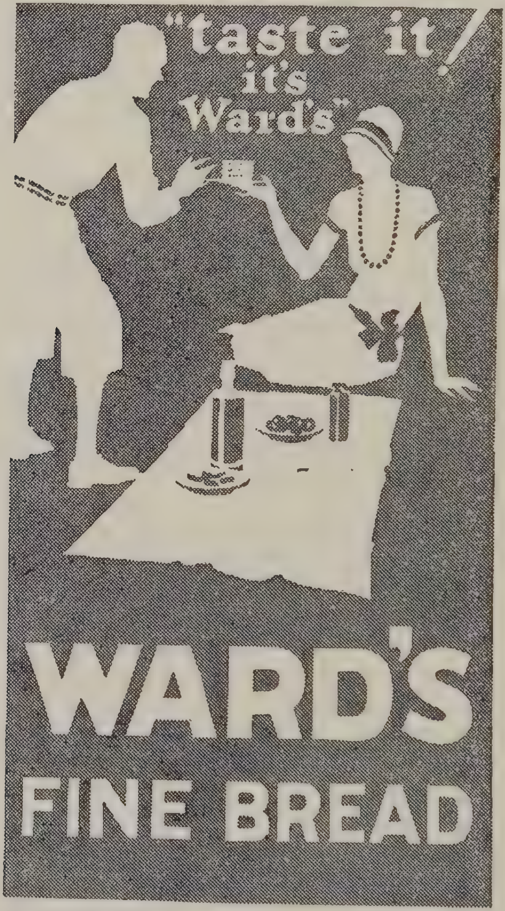
[1] By courtesy "Good Copy," Amer. Newspaper Advertising Association.

"At first there was violent protest from many quarters. The artist who specialized in newspaper illustrations declared that this rule was equivalent to throttling his technique, his individuality. It would make him forever self-conscious as he sat down to prepare a drawing. In a color sense, it paralleled the taking away from a painter of an essential pigment. What would be his frame of mind if a committee said: 'After this, you can't use red.'

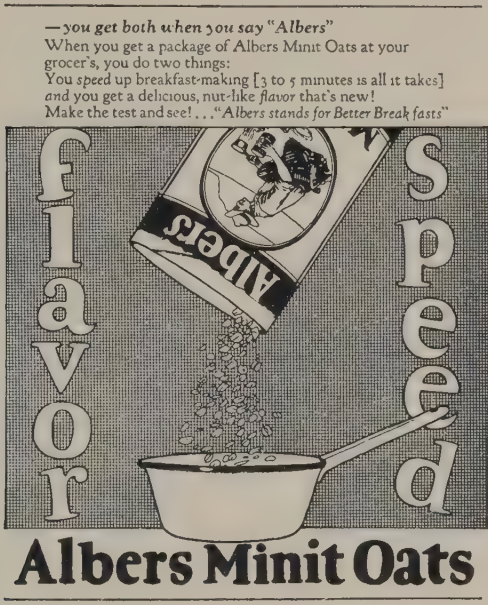


Courtesy "Good Copy".

Figure. 4—The mechanical stippling of the black background of this illustration has not weakened the "punch" of this advertisement but has added to the novelty of the technique.

"**Showing Them How**—Advertisers approached the problem from a different angle. With display competition on a newspaper page admittedly heavy, one of the first obligations of a user of space was to make his specific advertisement 'stand out '. Individuality, in a physical sense, was even more necessary here than anywhere else. . . . . They said that in no other manner could 'reminder copy' fight its battle successfully with the jumbo-size displays. . . . . It would not be countenanced.

"Most of the newspapers that started the anti-black crusade proceeded to set up mechanical systems whereby they could, in their own offices, reduce a heavy black illustration to fit the new spirit and the office regulations. If a plate was delivered for insertion, and its black areas were contrary to the ruling, the engraving department rouletted it, thereby cutting down solids to middle-tone textures, not at all objectionable, and in many instances most effective. . . . . The Ben Dayed or rouletted black, is given an interesting pattern. Unexpected advantages crop out; new art techniques are stumbled upon when least expected. The rule has proved a blessing in disguise. . . . .



—you get both when you say "Albers"

When you get a package of Albers Minit Oats at your grocer's, you do two things:

You *speed* up breakfast-making [3 to 5 minutes is all it takes] *and* you get a delicious, nut-like *flavor* that's new!

Make the test and see! . . . *"Albers stands for Better Breakfasts"*

Albers Minit Oats

Courtesy "Good Copy".

Figure 5.—If this little two-column display had employed solid black background, many newspapers would have either refused to run it or would have stippled it, but the advertiser has wisely introduced a Ben Day to take the place of the black. As a consequence, lettering, package and accessories are all the more conspicuous.

"That there is an occasional reversal of form in this regard is not to be doubted. The idea is new. Improvements are taking place very day. Artists, facing the inevitable with a smile, begin by editing their work themselves, making it unnecessary for the newspaper department to touch electros or original plates, as received by it.

"**Blacks Where Justified**—A proviso adopted by most newspapers that 'regulate' illustrations gives the artist blacks when they are justified. If the product itself is black and if black is an inherent and legitimate consideration, permission is granted to use it without stint.

> "An advertiser desires to show his piano in a three-column newspaper display. That piano is black as you see it on the showroom floor. The newspaper will not tamper with the submitted electro. It is appreciated that black is required to bring out the product naturally, 'true to life'. On the other hand, alongside might appear an art piano, the real color of which was some light wood. If, in order to get display power into his drawing, the artist introduced heavy areas of black shadow in his rendering of this instrument the newspaper would roulette these blacks. They were not a legitimate part of the product.
>
> "Or, if a delicate, sketchy drawing in pen and ink was made of a piano, and this feature superimposed against a black background, the edict would hold good. The black would be stippled to the point where it was less dominating.
>
> "You could use blacks freely in the case of a black radio set, but you could not show an aerial against a jet black sky. True, the headline and story of the advertisement might seem to make the dark representation of night an important factor in the advertisement, but 'night' is not the 'product'.
>
> "**Substituting Novelty**—Some of the most effective and visually dominant campaigns now current in newspapers, are largely illustrative, with no solid blacks and no shading whatsoever. The artist has spun his pictures out by means of mere gossamer lines. Novelty plus contrast supplies the necessary 'strength.' "

Figs. 5 and 6 well illustrate how otherwise heavy blacks have been made into attractive advertisements by stippling or Ben Day.

EXAMINATION QUESTIONS

Lesson XVI.

1. Give in your own words a short description of the value of illustrations in advertising copy.
2. What is the primary purpose of illustration?
3. A local bank desires to convey to the readers of its advertisement that it is ready to supply exporters with information on market and trade conditions throughout the world. Suggest, or supply, an appropriate illustration and title for such an advertisement.
4. Select six advertisements from local newspapers that are characterized by action pictures.
5. What is meant by a "positive" picture? Select one from your local newspaper or magazine, and tell why you believe it is positive.

ADVERTISING

General Course

Test Paper No. 10 Lesson XVI

1. Of what value are illustrations as applied to advertisements?
2. Why should care be exercised when selecting illustrations?
3. What is meant by an *appropriate* illustration?
4. Clip out and paste on paper four ads in which *appropriate* illustrations have been used to advantage. Explain why you think they are appropriate.
5. What is (a) an *action* illustration? (b) a *positive* illustration? (c) a *human-interest* picture? Clip out two examples of each kind, and after pasting them on paper explain your reasons for selecting them.
6. Clip out and paste on paper an advertisement showing a *negative* illustration. Give your reasons for believing it to be negative.
7. A bank desires to inform its patrons with the fact that it has opened a special department for children where they can come and deposit savings just like their grown-ups. Special care will be given children who want to learn about banking, and how to take care of their money. Write and lay out an *appropriately illustrated*, 8-inch double-column advertisement telling the people about this interesting banking service for young people. Show how you would introduce the *humanizing* appeal.
8. Clip out and paste on paper a medium-size illustrated display advertisement in which there appears an illustration not in keeping with the general subject of the ad. Tell your reasons for selecting it.
9. Select an advertisement in which an appropriate illustration has been used, and state what particular features of the illustration appear the strongest.
10. Some illustrated advertisements are negative in that they bring about an undesirable association of ideas. See if you can find such an ad. When found, paste it on paper and give your reasons for its selection.
11. Write and lay out a 12-inch, three-column illustrated advertisement for a clearance sale of watches and clocks. Clip the illustrations from other ads, and paste it in place on the layout. Finish the layout ready for the printer.

12. Why do newspapers and magazines refuse to accept illustrated ads containing large backgrounds of *solid-black*? How can a *solid-black* advertisement be made acceptable to the publisher?
13. Why should care be exercised in the selection of illustrations for newspaper advertisements?

Lesson XVII.

PROOFS AND PROOF READING

Importance of a Knowledge of the Proof-Reader's Art—To be a good proof-reader is an accomplishment anyone might be proud of. That it is a necessary part of every ad-writer's work is not for a moment disputed—in fact he would be a poor advertising man if he were incapable of properly correcting authors' proof.

Essential that Printed Matter be Correct—All printed material, no matter how unimportant, should be correct in spelling, general composition, capitalization and punctuation. This is particularly important with regard to prices of goods advertised for sale.

The layout of advertising copy should be as nearly like the appearance of the finished advertisement as it is possible to make it. The cost of setting type is expensive and if many corrections, alterations and additions are added to the cost of composition, this expense becomes an economic waste that each of us is able to assist in preventing.

Copy sent to the printer should be legible and easily understood by the printer or compositor. There should be no doubt as to what the ad-writer wants. Many copy writers who have no difficulty in reading their own handwriting fail to realize that others cannot do so.

The printer having been taught to "follow copy" will almost invariably set the matter as laid out by the author, and then leave it to the author to suggest anything different.

Routing the Proof—When the ad-writer's copy is sent to the printer it is given into the hands of one or more compositors. When the copy is fully set up in type form it is placed on a tray called a galley. The galley, holding the type matter, is taken to the galley press where a proof is pulled, or taken from it. This proof is sent to the printer's proof-reader, who goes over it, word for word, and he marks on it any typographical errors that may appear. This first proof, if found to contain many errors, is often called a foul proof, and when corrected by the printer's proof-reader, is sent back to the compositor for typographical correction. When these corrections are made, a second proof is taken and compared with the first proof. If the second proof appears to be all right, it is sent, together with the original copy, or manuscript, to the author. It is this second proof that is commonly known as the "author's proof."

The author, or ad-writer, looks over the proof and notes any imperfections or typographical errors. He marks these corrections on the proof, using the proper proof-reader's marks for the purpose, and then returns the proof, together with the original manuscript, or copy, to the printer. The printer makes the necessary changes, and after taking off a satisfactory proof again returns it, together with the manuscript and the original author's proof, to the author for what are usually the final corrections. This revised proof is sometimes called a page proof, the type matter having been assembled in a more complete, or finished form, than when the first proof was pulled from it.

Careful Inspection of Final Proofs—It is this final proof that requires very careful inspection by the author, or ad-writer. He should take time to note whether or not the typographical arrangement is as required. In the case of an advertisement, he should see that all the cuts, borders, titles, headings and prices, are correctly placed, and that all typographical errors have been properly corrected. When satisfied that everything is correct, he should then give it the final "O.K.", and return it to the printer. Sometimes the author will make a slight alteration, and when doing so marks the proof as being "O.K. as Corrected." The printer seeing this will make the changes requested, but does not, unless so advised to the contrary, send another proof to the author. He pulls a proof for his own satisfaction, and then sends the type matter to the casting room. What is called a foundry proof is sometimes taken by the founder prior to the operation of stereotyping.

How to Mark Proofs Correctly—We now come to the point in our studies where the study of what are termed "proof-reader's marks," or "signs," is necessary.

Fig. 1 shown herewith is a fairly complete list of the proof-reader's marks in everyday use. Most printers, and type compositors are familiar with these marks, and the student need have no fear in using them when correcting proofs.

Examples of Proof Corrections—Fig. 2 is an example of how the imperfections shown in a proof are designated.

Fig. 3 is a proof of the same piece of copy after all the corrections have been made.

In marking proofs draw an imaginary line perpendicularly through the centre of the proof. All corrections required in the left-half should be designated in the space to the left of the printed matter. All corrections required in the right-half should be designated in the space to the right of the printed matter.

When a wrong letter occurs in a line of type draw a perpendicular line through it, and a similar line in space left for corrections and write the letter required beside the second line so drawn. For example, should there be three wrong letters in one line of type matter, two in the left-half and one in the right-half of the line, make the corrections as shown on Fig. 4.

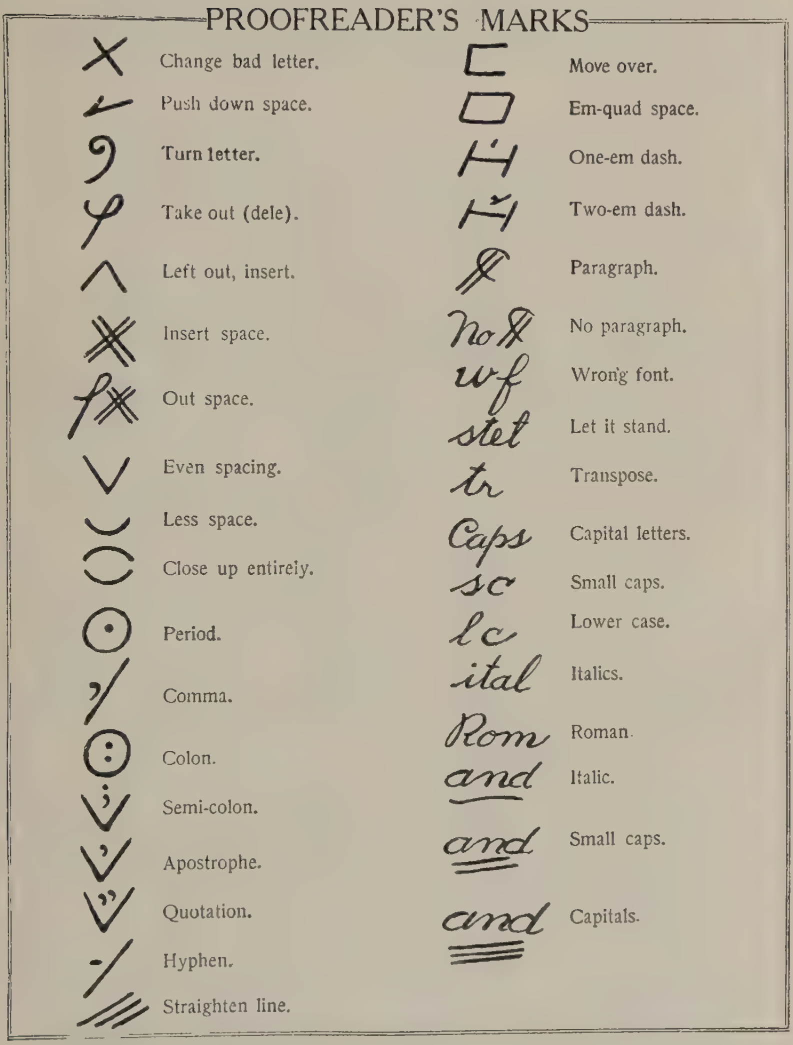
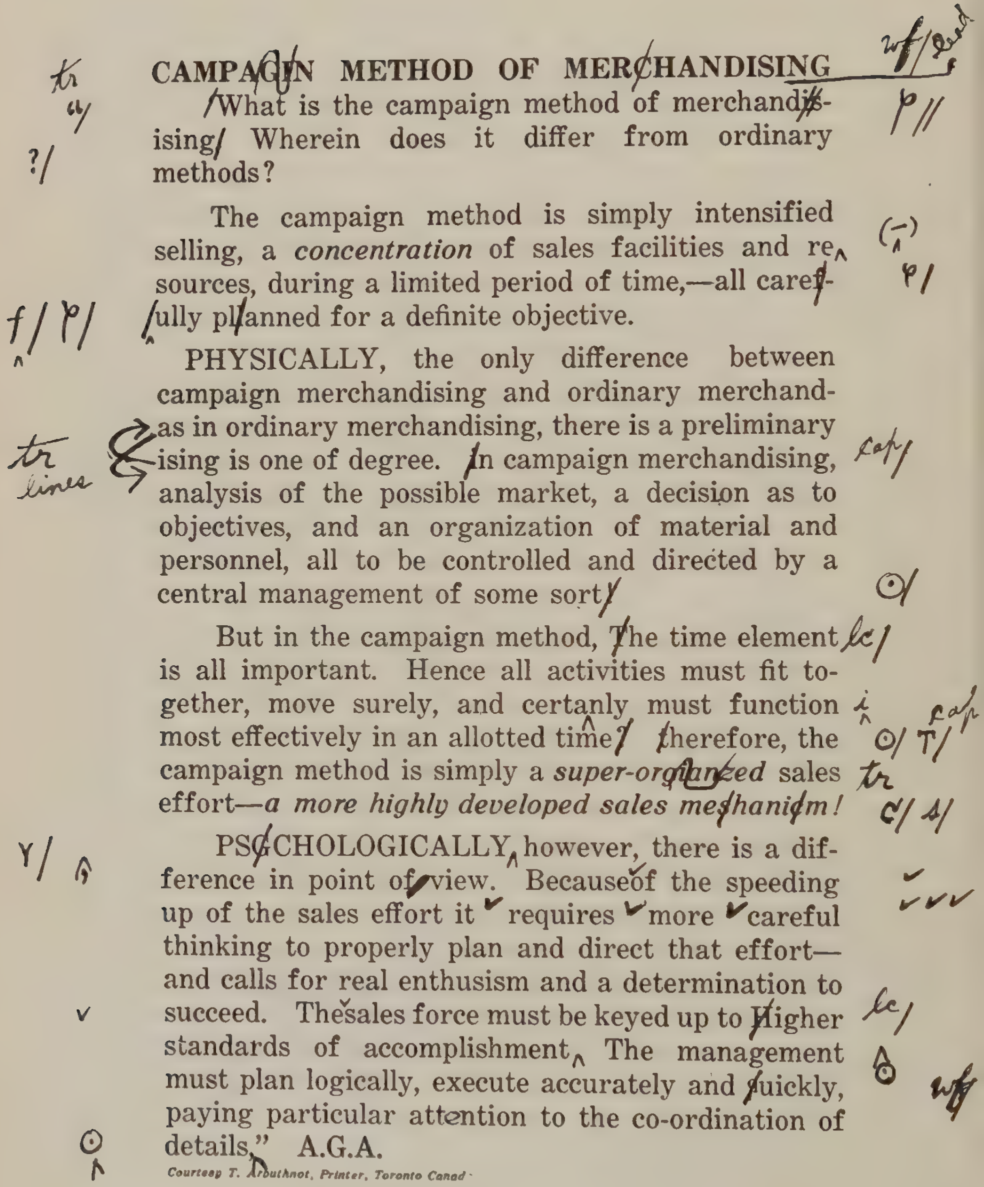

PROOFREADER'S MARKS
Change bad letter.
Push down space.
Turn letter.
Take out (dele).
Left out, insert.
Insert space.
Out space.
Even spacing.
Less space.
Close up entirely.
Period.
Comma.
Colon.
Semi-colon.
Apostrophe.
Quotation.
Hyphen.
Straighten line.
Move over.
Em-quad space.
One-em dash.
Two-em dash.
Paragraph.
No ¶
No paragraph.
wf
Wrong font.
stet
Let it stand.
tr
Transpose.
Caps
Capital letters.
sc
Small caps.
lc
Lower case.
ital
Italics.
Rom
Roman.
and
Italic.
and
Small caps.
and
Capitals.

Figure. 1—Proofreader's marks in common use.



CAMPAGIN METHOD OF MERCHANDISING
What is the campaign method of merchandis-
ising Wherein does it differ from ordinary
methods?

The campaign method is simply intensified
selling, a *concentration* of sales facilities and re
sources, during a limited period of time,—all caref-
ully pllanned for a definite objective.

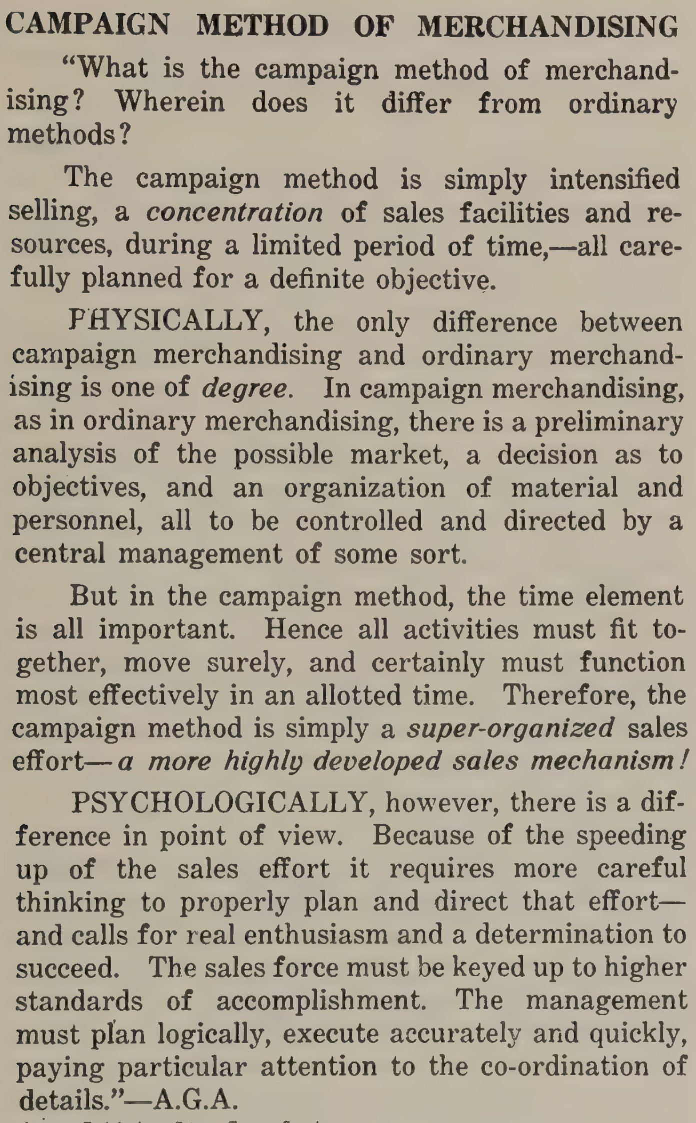
PHYSICALLY, the only difference between
campaign merchandising and ordinary merchand-
as in ordinary merchandising, there is a preliminary
ising is one of degree. in campaign merchandising,
analysis of the possible market, a decision as to
objectives, and an organization of material and
personnel, all to be controlled and directed by a
central management of some sort

But in the campaign method, The time element
is all important. Hence all activities must fit to-
gether, move surely, and certanly must function
most effectively in an allotted time therefore, the
campaign method is simply a *super-orgianzed* sales
effort—*a more highly developed sales meshanicm!*

PSCCHOLOGICALLY however, there is a dif-
ference in point of view. Because of the speeding
up of the sales effort it requires more careful
thinking to properly plan and direct that effort—
and calls for real enthusism and a determination to
succeed. The sales force must be keyed up to Higher
standards of accomplishment The management
must plan logically, execute accurately and quickly,
paying particular attention to the co-ordination of
details," A.G.A.

Courtesy T. Arbuthnot, Printer, Toronto Canad

Figure 2—A poorly set-up piece of type matter, showing proof reader's corrections.



CAMPAIGN METHOD OF MERCHANDISING

"What is the campaign method of merchandising? Wherein does it differ from ordinary methods?

The campaign method is simply intensified selling, a *concentration* of sales facilities and resources, during a limited period of time,—all carefully planned for a definite objective.

PHYSICALLY, the only difference between campaign merchandising and ordinary merchandising is one of *degree*. In campaign merchandising, as in ordinary merchandising, there is a preliminary analysis of the possible market, a decision as to objectives, and an organization of material and personnel, all to be controlled and directed by a central management of some sort.

But in the campaign method, the time element is all important. Hence all activities must fit together, move surely, and certainly must function most effectively in an allotted time. Therefore, the campaign method is simply a *super-organized* sales effort—*a more highly developed sales mechanism!*

PSYCHOLOGICALLY, however, there is a difference in point of view. Because of the speeding up of the sales effort it requires more careful thinking to properly plan and direct that effort—and calls for real enthusiasm and a determination to succeed. The sales force must be keyed up to higher standards of accomplishment. The management must plan logically, execute accurately and quickly, paying particular attention to the co-ordination of details."—A.G.A.

Courtesy T. Arbuthnot, Printer, Toronto Canada

Figure 3—The same piece of type matter after errors have been eliminated.

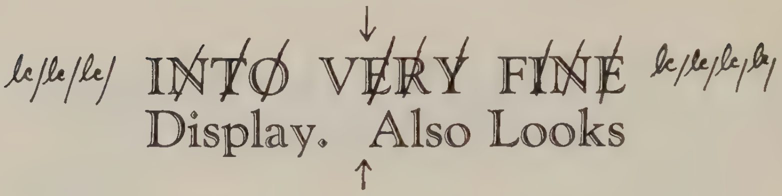


Fig. 4—Showing how wrong letters in a line of type are designated on the proof.

Some Hints on Copy Preparation—It may be well to include herewith a few details in the matter of preparing copy for the printer:

(a) Write all copy or text matter on good medium-weight paper, using pen and ink, or typewriter, for the purpose. If more than one sheet is required, number them in consecutive order. If possible send the pages flat to the printer.

(b) Double space all copy when typing the text.

(c) Write on one side of the sheet only.

(d) Leave a wide margin on left-hand side of the paper on all copy.

(e) When marking proofs use red ink if possible, but do not mark proofs immediately in ink if they arrive from the printer's in a wet or damp condition. Better dry them before using ink markings. If the paper will not stand ink markings owing to blotting and running effects, use a pencil for the work. Always insist that proofs be sent on a good quality of proof paper.

(f) If the pages have all been written and consequently numbered and it is desired to insert some added material, say between pages 4 and 5, mark the added pages, 4a, 4b, etc.

(g) When cuts are to appear on certain pages of a booklet, designate it on the "dummy" or "layout copy" to avoid doubt. Or designate it on the manuscript, stating "Fig. 1, or cut No. 153, to go here, or nearest position on same page as type matter."

(h) Do not abbreviate words in manuscript to save time; the printer is likely to set them in that way. Certain words are necessarily abbreviated, such as Dr., Capt., Hon., etc.

(i) When italic words or letters are required in the printed matter, underscore the word or letter with a straight line as ————————. When black-face words or letters are required, underscore with ～～～～～～. For small capitals underscore with ════════. For the larger capitals underscore with ≡≡≡≡≡≡≡≡. For italic capitals underscore with ≡≡≡≡≡≡≡≡.

Students are recommended to study carefully any book of standard rules for capitalization, punctuation, use of figures, abbreviations, etc.

Printing Papers—How to Choose and Use Them—A thorough knowledge of all matters relating to printing papers is essential if one is to be a successful advertiser.

Through the courtesy of the Rolland Paper Co., Ltd., of Montreal, permission has been granted the authors to quote from their copyrighted booklet—"Printing Papers—How to Choose and Use Them." The following extracts will therefore be of interest to our students:

> "This Canada of ours is naturally the best paper and pulp producing country in existence.
>
> "And one day, Canada will be the greatest paper-making country in the world. Our slow-growing trees produce the toughest fibre and the strongest paper that is known. Almost every Canadian citizen is familiar with the amazing progress made in the industry. In a few short years it has leaped from insignificance into the front rank of Canadian activities.
>
> "At present, we produce vastly more pulp than paper, for we are handicapped by limited population and lack of other facilities, and other countries enjoy the employment and prosperity that grow out of the conversion of Canadian pulp into paper.
>
> "Rightfully, that prosperity is ours, and inevitably we shall awaken to the day when Canada supplies all the needs of her own home market and supports a larger export trade. . . . Today the Canadian mills are taking up the manufacture of fine papers wherever the consumption warrants it. . . . .
>
> "The most important factors that determine the use of paper stocks are:
>
> Surface in relation to illustration treatment;
> Bulking and folding properties;
> Appearance, strength, durability and weight.
>
> "Good papers should be uniform in texture and free from all dirt and lint."

Kinds and Qualities of Papers—The listing of the various papers here follows:

> "**Blottings**—Blottings are made in plain wove and fancy designs and in many beautiful colors. Enamel blotting has one side coated to permit of printing half-tones and other illustrations.
>
> "**News**—News is the name given to common machine-finished soft paper made of pulp wood, usually about thirty per cent. chemical and seventy per cent. mechanical (ground wood) and used almost entirely in the printing of newspapers, posters, hand bills, cheap circulars, etc.
>
> "**Book Papers**—Book papers are classified according to finish and quality. They are used for general book printing, catalogues, pamphlets, folders, and similar work. Low grades are made from chemical and mechanical wood pulp, medium grades from chemical wood and rags, and high grades from cotton rags. Book papers carry some vegetable sizing and are made in a variety of finish and colors.
>
> "**Machine Finish**—This paper which is commonly abbreviated to 'M.F.', in the low grades is difficult to distinguish from some news stock. It is made of sulphite and soda pulp, has a comparatively smooth finish, and is used for the cheaper class of work.
>
> "**Sized and Super-Calendered**—This paper has a smoother, higher finish than M.F., and is used on a better grade of work. It is suitable for type and nearly all kinds of plates including halftones.
>
> "**English Finish**—English Finish has a smooth velvety surface characteristic of a high-grade machine finish, and is used extensively for textbooks and catalogue work. This finish is the highest obtainable in an M.F. book sheet.

"**Antique Wove and Laid**—These papers are in reality unfinished papers just as they come from the machine without calendering. They have a soft absorbent surface and are very bulky for their weight. They are used extensively for book edition printing. Type and line engravings print well on antique, but the rough surface makes it unsuitable for the finer halftones. The cheaper grades are made of wood pulp, the medium of mixed stock, and the higher grades of cotton rags. The higher grade antiques are especially suitable for rich effects in fine bookmaking.

"**Coated or Enameled**—Coated or enameled papers are beautifully finished, smooth as glass, and suitable for the finest grade of halftones and process color printing. Enameled papers are not particularly strong and durable on account of the heavy coating which the fibres carry. The processes of enameling also have a tendency to weaken fibres; the higher the finish the more brittle the stock. The base stock is usually the M.F. or English Finish.

"**Dull Finish Coated**—This is paper which has not been polished after coating. It has a dull surface which permits beautiful tonal value in halftones and etchings. This is a very difficult sheet to print; it requires a more careful make-ready on the press, suitable ink, and engravings should be deeply etched.

"**Flat Writings**—Flat writings are ordinary writing papers with bases of soda pulp, mixed stock, cotton rags, according to grade. The regular finish in flats is smooth and fairly hard. The engine-sized flats are those in which the sizing is done in the beater, and the sheets dried and finished by machine. Superfines are made on machines, surface sized, dried, and calendered. These sheets are used for social and business stationery, legal blanks, commercial forms, etc. They are especially adapted to writing with pen and ink. Manila writings are made from wood pulp and used for freight bills, telegraph forms, and order blanks.

"**Bond Paper**—This name, applied ordinarily, means a strong, hard finish paper with rather rough surface. The basis of this sheet is sulphite and rags, or pure rag stock according to grade. It is especially adapted for typewriter work because of its hard surface. Bonds are used for all kinds of stationery, office and commercial papers. They are made in bond, linen, vellum, and other finishes. Practically all bonds require a careful make-ready, and the impression is much stronger than that used on most book papers.

"**Linens**—This has become a trade classification and no longer means that the paper is actually made from linen rags, except in finer grades. Papers of this class are similar to bonds, made, laid, or wove, and in linen, plated, and other finishes.

"**Ledgers**—Ledgers in the best grades are made from pure rag stock. Good surface, strength, and the ability to stand erasures and handling are characteristic qualities. Ledgers are used for books of account, records, legal documents, and purposes where durability is essential. They are sized harder than bonds and are usually heavier.

"**Thin Papers**—Onionskin, manifold, and other light-weight stocks are used for carbon copies of correspondence, orders, and other work requiring lightness and toughness without bulk. These sheets are more transparent than the heavier papers. They are used at times for making ready on the press.

"**Cover Papers**—This term is applied to a large class of fancy papers made in many colors, substances, and sizes, and suitable for the covers of pamphlets, booklets, catalogues, etc. They are manufactured from a great variety of materials, such as wood, rags, hemp, jutes, and other paper-making fibres. The principal requirements are wearing and folding qualities, bulk, printing surface, and permanency of color. The various lines of covers afford an almost infinite variety of selection. They are made in antique, plate, cloth, ripple, and many special finishes.

"**Cardboards**—Cardboards are of two general sorts of manufacture—pasted and mill bristol. The former is composed of thin sheets made up of layers pasted together, or with grey middles; the latter is a solid paper in one piece. They are made in the following general classes:

"**Straw-board**—Strawboard is made of straw pulp and contains short brittle fibres. It is used for cheap boxes, packing purposes, tablet backs, etc.

"**Manila**—This is a strong, tough, flexible, yellowish paper or cardboard made from jute and hemp. It is very durable, and does not blench easily. The term manila is now applied to a class of paper rather than to the papers made entirely or principally of manila fibre. Many such papers are composed of unbleached chemical wood pulp, giving a long-fibred tough paper, which is suitable for most of the work for which good manila papers are generally employed. These papers are used for wrappings, envelopes, tags, protective covers, and for work where strength and durability are essential.

"**Railroad Boards**—Railroad boards are made of jute or manila, and are used for tickets, placards, checks, etc. This paper comes in bright colors produced by surface coating.

"**Coated Blanks**—Coated blanks, coated one or both sides, usually with pulp centre, are utilized for mailing cards, car cards, window cards, etc.

"**Bristol Board**—Bristol board is fine card stock used for black and white drawings. Various boards are called 'Bristol' but the name rightly applies to those boards made of fine rag paper throughout. Such boards as index card, wedding plate, etc., are simply extra thick sheets of linen paper.

"**Pasted Bristols**—Pasted Bristols are formed by pasting together several sheets of paper, and are designed as two-ply, four-ply, etc. The quality depends on the stock used for layers. They are used for practically every ordinary purpose requiring light cardboard.

"Students should further develop their knowledge of paper by a careful study and comparison of paper samples and price lists, noting carefully those differences in quality and finish that determine price as well as printing quality. Visits to paper mills will also be instructive."—Rolland Paper Co., Ltd.

Printing Inks for Advertisers—While the subject of printing inks is a vital one to everyone in the printing and publishing business, it is of particular interest and value to the advertising man who has to consider the use of appropriate inks in the production of attractive and effective direct advertising material.

The different methods and processes of printing now existent, and the various kinds of paper surfaces on which the printing is to be applied, call for inks of corresponding diversity.

It will therefore be instructive to read the following quotation from "Printing Ink," an article published by the Charles Eneu Johnson & Co., the well-known printing ink manufacturers, who have given the authors permission to use the information for the benefit of our readers:

"The up-to-date printer is confronted with many problems in his endeavor to produce on a practical scale commercial work which will at once be a credit to him and within the limits of commercial economy. Not the least of these problems is the selection of the proper grade of ink for the work in hand.

A clearer idea of what ink is and what goes to make up its composition is therefore desirable, if the selection is to be made intelligently. There are many kinds of printing, of which perhaps but three are of sufficient importance for discussion at this time.

"First in importance is what is known as letterpress printing or the printing from the raised surfaces of type and plates.

"Second—Lithography or the printing from surfaces not raised but so altered in their character as to take a film of ink from the roller while the surrounding surface remains repellant, and thirdly, engraving, or the process of printing from depressed lines filled with suitable ink.

"Just as each of these processes differs from the others, so must the ink made for one process vary in its composition and character from those suitable for the other two. Let us define an ink. It consists primarily of the color or pigment with which the print is to be made, and, secondly, and of not less importance, of the vehicle or menstruum used to carry the pigment and bind it to the paper.

"We will first consider the pigments, and their name is legion. Perhaps the most important or most extensively used are the Blacks. For letterpress printing and lighographing, Lamp Black and Carbon Black are generally used. . . .

"Carbon Blacks are very much blacker and stronger tinctorially than Lamp Blacks, and give a more glossy print, and they have largely supplanted the Lamp Blacks in the modern inks of high grade.

"Colored pigments are almost unlimited in number. The ink-maker of forty or fifty years ago was restricted to the natural mineral colors, such as ochres, Indian reds, sienna, umber, a few vegetable dyes such as indigo, madder, fustic and quercitron lake, one or two of animal origin, like cochineal, Indian lake, etc., and the inorganic, chemically made colors, such as chrome yellow, Prussian blue, quicksilver, vermilion and ultramarine blue.

"The discovery of aniline colors and their introduction in the color-making business gave the printing ink manufacturer a splendid line of new and beautiful pigments and lakes, and enlarged the field for producing an infinite variety of shades. . .

"There are the half-tone, book and job inks, the various lithographic inks for stone and metal plates and offset presses, inks for bond papers, glazed papers, butter wrappers, the alkali proof or soap wrapper inks, alcohol and ether-proof inks for pharmaceutical labels, the permanent sun-proof or non-fading inks, the fugitive or safety inks used for printing checks, etc., duotones or two-color inks, stamping inks, coyping inks, book-binders' inks, inks for printing on wood, metal, glass, celluloid, leather, rubber and so on; each ink having some feature not needed and perhaps not desired in the others.

"It would surprise you to know the extent and variety of inks that are required and called for, and with what confidence the average consumer of ink, either actual or prospective, looks to the ink manufacturer for assistance in the perfection of his processes. . . .

"We have been asked to furnish inks for printing documents to be placed in corner stones in buildings, such ink to be guaranteed to remain permanent and legible for a hundred or perhaps a thousand years.

"When all the demands made upon him are considered, it will be admitted that the printing ink maker has kept pace fairly well with the printer in the wonderful development of the latter's art, and has been reasonably successful in furnishing inks which will under most conditions feed well, distribute evenly, give a sharp, clean, permanent impression without picking, print without offset, set immediately on the paper and not dry on the press and preserve these characteristics indefinitely. In spite of his success, minor annoyances and difficulties are still encountered."

EXAMINATION QUESTIONS

Lesson XVII.

1. Of what use is a knowledge of proof-reading to the advertiser?
2. Correct the following proof, using the proof-readers' marks as outlined in the foregoing lesson. Students will transfer the copy to be corrected to another sheet of paper exactly as shown below. Corrections can then be made on the extra sheet:

> "What is therelation of campaign merchandising to the general sales plan. Ther eis an exact parallel in military practice! A war is won partly movements (*lkeiwise* of course, called campaigns, by a series of short, quick offensivse or fowrard and partly by the continuouss routine necessary to sustain the army in the field,m aintain positions gained by offensive campaigns and organize the territory occupied;
>
> In exactly the sameway, tHE SPECIAL SALES CAMPAIGN for the promotion of the various objectives of the merchant *wines advantages.* while REGLAR ROUTINE SALES WORK, if Properly done, *holds the advantages* so gained.'

3. Of what use to the ad-writer is a knowledge of printing papers?
4. If you were designing a mailing folder to send to a certain class of possible customers what kind of paper would you suggest as most suitable for it?
5. Of what use to the ad-writer and ad-designer is a knowledge of printing inks?

ADVERTISING

General Course

Test Paper No. 11 Lesson XVII

1. Is it necessary that an ad-writer should have a practical knowledge of proof-reading?

2. In what way should proofs be marked for corrections, on the right-side, or left-side, or both? Explain why.

3. Correct the following proof using from memory, if possible, the proof-reader's marks shown on page 205—Fig. 1. Student will transfer the wording in the exact uncorrected form as shown below to another sheet of paper. Corrections can then be made on the new sheet:

> "a certain saelesmanager who wos in immediate need of
> an ex tra man.found two applicatiosn for the posit ionon
> his desk, These two appealed to him mor e than the other
> Fourteen letrers because of there gener altone and cour-
> tesy. He hda not seenthe appliacants and His fIrst
> impreSSion was necessarIly gai ned. from the litters, he
> had not seen the applicants and his first impression Now
> first impresioNs are aptto be strong and last ing; con-
> sequentyl it is of great importance thatthe first impres-
> sionns be goOd? Furthermo*b*re. if a ba d impreSSion is
> mdae by tho writt en aPplic atioN; it is unlikely that
> an interview will be granted the Applicant. "

4. Correct the following for punctuation, spelling and capitalization:

   (a) outside salesmen should report at the office only once a day in this way they will have more hours in the field spend less in carfare and depend more upon their own creative salesmanship than upon office tips by means of the telephone they can keep in touch with the office

   (b) he told us that this was his eight year as foreman of the machine shop I am sure he said this is the most wide awake company in the country

5. Of what value to an ad-writer is a knowledge of (a) printing papers? (b) printing inks?

6. What is (a) a machine finished (M.F.) paper? (b) a bond paper? (c) a super-calendered paper? (d) newsprint?

(OVER)

7. If you were preparing an 8-page and cover booklet, for mailing to possible customers, advertising Summer Homes, what kind of cover stock would you think most suitable? Submit a sample. Also make up a "dummy" booklet with eight pages and cover and show how you would lay it out. Submit an idea for the cover, and show how the inside pages should be made up as to general layout, illustrations, copy matter, titles, etc.
8. How are proofs routed after leaving the author's hands?

Lesson XVIII.

ADVERTISING MEDIA

It is not likely that our students have advanced sufficiently in the study and application of advertising principles to be in a position to take up the question of campaign management. Ordinarily a lesson on the subject of advertising campaigns and media would cover such a wide range of problems, there would be no time left to consider other phases of the question. We therefore touch but briefly on the subject, endeavoring to cover it in a more or less general fashion.

Every firm that is likely to carry on fairly extensive advertising campaigns, locally or nationally, should employ an able advertising manager. The person employed for this work must be able to invest appropriations wisely, select media judiciously, and if the business is of a retail nature, get the fullest measure of co-operation from the wholesaler and manufacturer. A manager of this character should be able to organize his department for the production of copy, and should be fully conversant with the principles governing the production of effective advertising. If the department is not large enough to justify the employment of copy writers, arrangements may be made with one of the agencies for this work. A so-called *free-lance writer* and layout man can easily be secured for work of this nature.

The Appropriation—An advertising department cannot formulate plans for its advertising campaign until it knows definitely the amount of money appropriated for that purpose. This amount naturally, will vary according to the nature and importance of the business. Many successful advertisers make their appropriation a percentage of the sales of the previous year. What that percentage should be,—whether two per cent. or twenty per cent., will depend largely on local or general conditions, the prosperity of the company and the amount of advertising space and service available for the money to be spent. The average appropriation of manufacturers is said to be approximately three per cent. The amount spent by retailers is not so definitely known although a number of analyses made give from two per cent. to four per cent. of the net sales of the previous year as the amount expended.

However, when the matter of the amount of the appropriation is settled it becomes an easier matter to lay out the campaign.

Is Wide Distribution Required?—Since we have definitely decided that the advertising is to be on a national, or local basis, and having laid the plans covering the form the advertising will take, the next step is the selection of the media and placing the copy therein. If very wide distribution is required, the campaign might better be handled by a high-standard agency, whose contact with the larger newspaper and magazine field is most essential to the success of any national appeal. If merely local distribution is desired, then the firm itself may very well handle the work; but, whether local or national appeal is desired, certain advertising media must be taken into consideration.

Selection of Media—This brings us to the question of media. Not every kind of product may be advertised effectively in the same way and through the same channels. The article or product must be introduced through that channel which will most effectively attract the attention of those who can most effectually use it.

To Whom is the Appeal Directed?—If we have a product to sell exclusively to retail grocers it would be foolish and expensive to try and reach that class through the medium of the newspapers, or street-car cards, or posters. The market is too small, or in other words, the dealers are so few that more direct means must be adopted if we are to reach them effectively. It is therefore well in a case of this kind to use more direct advertising media, coupling it with an appeal through the grocer's own trade journal. This would be the most logical procedure. The same situation exists when efforts are made to reach any of the specialized business establishments or professional men. If it is desired to reach householders, the situation is quite different. Here we can make our appeal through the daily newspaper, the judicious use of street-car cards, poster panels, and samples.

The Newspaper—Analysis of the reports received by many investigators show that newspapers as a rule are relied upon by national and local advertisers more than any other media when endeavoring to reach the masses living in urban centres. Other forms of advertising are included in the general appeal, but in most instances the newspaper is preferred first when it is a question of advertising products that are used extensively by the people at large.

The newspaper enters the home intimately and appeals to all members of the family more than any other reading matter. It reaches all classes and appeals to all literate members of the community, with no distinction of race, class, creed, sex, income or occupation. The distribution is most thorough—a newspaper reaches its readers whether they are at home or not; if they are not at home, it reaches them when travelling on trains and cars, in hotels, clubs and libraries. It would be unwise not to use the newspaper in any campaign where mass circulation among all classes is desired.

The Magazines—The next in order of preference, particularly if it is desired to reach the specialized classes of readers, is the magazine. Almost every magazine may be said to have a following made up of people in sympathy with the policies, plans and practices of the journal in question. If we want to reach the housewife, it is almost a certainty that we can reach millions of them through such media as The Canadian Home Journal, Chatelaine, Mayfair, Woman's Home Companion, Ladies' Home Journal, Pictorial Review, Delineator, Good Housekeeping, and others.

There are magazines that reach either men or women, while others reach every member of the family. Certain magazines have a particularly large rural circulation, reaching the most remote sections of our whole country.

It is then a question of whom do we wish to reach? Who is it that can use our products? Having decided this, the next step is how much money may be appropriated? When this is known, how can it be distributed effectually so that the largest possible number of likely purchasers may be reached in the quickest space of time, and at the least cost per reader?

The success of a campaign will also largely depend on the size of newspaper and magazine space we can afford to purchase for the money available. We may find that it will pay to combine street-car advertising and poster panels with the newspaper appeal, or that some forms of direct advertising will materially help the campaign. This being the case, it is best to put them to use. In the selection of media we should be careful to spread the appropriation into the most effective channels.

Our young readers are warned against taking too seriously the claims some advertising solicitors make for their publications, or any other form of advertising they may introduce. The larger number of publishers may be depended upon to give honest facts and figures regarding their respective papers, but the advertiser alone must settle the question of selection. If he has made a thorough study of his proposition, his field and his possible patronage, he is the best person to decide where and when he should spend his money. He should consult his publishers most assuredly, and take into consideration all they claim for their publications. However, when it comes to placing the advertising, he should be wise to the extent of knowing what is the shortest distance between any two points, and be guided accordingly.

For Purely Local Appeal as in the Case of a Retailer:

(1) Select newspapers circulated most freely among the largest possible buyers in the neighborhood of the store.
(2) Consider street-car advertising as a supplementary medium.
(3) Consider local posters and bulletins.
(4) Consider direct-mail to a select list of likely prospects.
(5) Plan for local demonstrations.

For National Appeal, as in the case of a Manufacturer Desiring Wide Distribution of his Products:

(1) Consider large metropolitan daily and weekly newspapers; also newspapers having large urban and rural circulation.
(2) Consider magazines reaching the greatest number of possible buyers of the article.
(3) Consider direct-mail appeal.
(4) Consider posters and street-car advertising.
(5) Consider whatever other form of supplementary advertising will most effectively be in keeping with the proposition.

When to Use Direct Mail —There are comparatively few products that are successfully sold in large quantities by means of direct forms of advertising alone. To use direct advertising only would be a costly venture where large patronage is desired for any product. Many products have been extensively sold through the medium of direct-mail follow-up, but in most instances the first appeal was made through the newspapers and magazines. Direct mail advertising cannot be looked upon as a competitor of other forms of advertising. There is very little evidence to prove that the use of newspaper and magazine publicity alone ever built a business to any great degree unless coupled with the additional direct form of follow-up. Together they form a powerful group. However, it remains for the advertising manager to use his best judgment in the selection of the most suitable media to fit his particular requirements.

Reducing Overlapping—It is almost impossible to plan an advertising campaign where there will be no duplication of appeal, or effort. There is bound to be some overlapping even with the best of plans. In some instances a small amount of duplication is not without some value to the advertiser. An advertisement appearing in one paper may also appear in another publication, both taken by the same subscriber. He may take three or four journals all of which may contain the advertisement of the advertiser. However, the great mass of the people are not given to reading more than one newspaper, thus reducing the likelihood of repetition. It will be the advertiser's work to look into this matter, and by properly analyzing the various media available, make use of those that may be best applied with the least amount of duplication.

ADVERTISING AND SALESMANSHIP

In What Way do They Differ?—There is a real relationship between the business of advertising and salesmanship. Advertising is selling and selling is in part advertising. Each has a definite place in business development, yet one without the other would be much less effective.

We are indebted to the American Gas Association for much of the following material dealing with the subject of the relationship of advertising to Salesmanship. (See N.G.A.A. Salesmanship Training Course, Lesson XII.):

"People cannot buy goods unless they know of their existence any more than they can consume them unless they are delivered. Both fields lie in the field of economic distribution. Nevertheless, many people still look upon the money spent in informing the public about the goods as an extra burden borne by the consumer, whereas the expense incurred in railway and other transportation charges is considered perfectly legitimate and necessary. . . .

"Salesmanship and advertising have developed the ignorant immigrant into a self-respecting citizen. They have taught people how to live hygienically, how to preserve their youth and energy, how to occupy their leisure properly, how to spend their earnings and savings to the best advantage.

"There is no demand for things until the demand and the goods are produced. People hold on to old methods of doing things and out-of-date discomforts and inconveniences even when newer and more convenient things exist—until the salesman and advertising messages convince them that they will be better off by a change. Steamboats were at first considered devils; railroads were scoffed at because going at the rate of thirty miles per hour was supposed to injure the circulation of the blood; the first sewing machine was smashed to pieces by a derisive mob; the early spinning machines and related appliances caused mob outbreaks in England. Morse got no hearing for his telegraph until after he had pleaded before ten Congresses. . . .

"Then in stepped the salesman and up came advertising to explain the merits of each and to convince the public what it missed in not having this new thing and that new thing. The inventor seldom convinces people that his product is worth having. He is too self-centred and theoretical. The manufacturer grapples with the problem of producing an invention cheaply and in large quantities. It is the salesman and the advertiser who make people want to buy. . . ."

Advertising is the Right Hand of Salesmanship—"Some salesmen do not realize the great aid which they get from the advertising department. They oppose it because they think that they see in it a competitor. The truth of it is that good advertising has increased the demand for salesmen more than any other force in business. It has raised the standards of selling. It has not only developed new fields for the salesmen to cultivate, but it sows the seeds of confidence."

Every Advertisement a Letter of Introduction—"Every advertisement," says this same authority, "is a letter of introduction to a customer for a salesman. Therefore he should not only make use of it but he should aid the writer of the advertisement with just the right sort of information that will enable it to carry the strongest appeal."

Necessity of Co-operation—"Co-operation, which means 'working together', is a vital factor in business. The house must co-operate with the salesman, the salesman with the house; the sales manager and the salesman must co-operate, and lastly, the advertising and sales department must work together. . . .

"The man who prepares the advertisements should know whether written or personal salesmanship is to be used and should know thoroughly the sales policy of the firm. He should make the copy fit the prospect's point of view and not necessarily the manufacturer's, or the company's, or his own. The point of view of the buyer is what the goods will do for him, what help, satisfaction, convenience, prestige and so on he will derive from its use.

"Many advertising campaigns have failed because the salesman would not turn inquiries into orders in cashing in on the general publicity. Advertising leads (pronounced 'leeds') should be reported upon promptly and the advertising policy of the house and its instructions should be followed out."

How the Salesman Utilizes Advertising—"Some large firms present the general outline and policies of their advertising campaigns to the sales force before the actual details are worked out, so that the salesmen may criticize, help with suggestions and co-operate. Sometimes this is done at branch sales conventions. Then later, completed details are sent in bulletin form to the salesmen who carry a small, loose-leaf booklet containing illustrations of all advertising matter that the firm uses. . . ."

Direct Advertising—"To secure an audience for the salesman or to help in convincing the customer, the booklet, pamphlet, or circular, usually helps out wonderfully. They may be mailed before the salesman calls and they may also be distributed by him in person to augment his selling talk. These present in concise form not only selling points but prices, frequently. They may have illustrative matter which helps to prove the salesman's statements."

Utilizing Seasonable Advertising—"Seasonableness is offering the public what it wants just when it ought to want it most. Advertisements should be inserted frequently during the respective seasons for various goods. It is not good policy to place advertising out of season. . . .

"The salesman should talk each thing advertised in season, making a feature of this very timeliness. It will be more effective than a hit-and-miss method of talking. . . ."

Utilizing the House Organ—"House organs prove of use in helping out national or local advertising campaigns and the salesman as well. If each issue draws attention to the campaign and is distributed widely it can instill enthusiasm for the advertised article and confidence in the salesman. Timely advertising, particularly, may be employed to good advantage by having it emphasized in the house organ. It means concentration of effort. . . ."

The Modern Salesman—"The present-day salesman must decide whether he will use a mediaeval method and do practically all the work of selling alone, or whether he will be modern and progressive and co-operate with all the forces which are economical and serviceable to the consumer, which means a greater volume of business. If a salesman puts in full time and concentrates on his work, he knows that more competent tools mean larger aggregate sales. He cannot, however, make advertising count for him until he understands what it is and what are the purposes of the campaign of which his work is a part. There is no question that intelligent advertising does work that the salesman would have to do himself, and does this work at less cost."

"Team work is always more effective than one-man work. Advertising flourishes when the salesmen co-operate, and salesmanship flourishes when it co-operates with the advertising department. Co-operation reduces the cost of production. It elevates the standards of all concerned because the best thoughts of a variety of departments are all utilized in common."

Inseparable Friends—Hugh Chalmers, one of the best known men in the advertising and sales fields has this to say in relation to the subject in hand:

> "The relation of salesmanship to advertising is the closest relationship known—closer than friends; closer than a team under single yoke; closer than brothers; closer than a man and wife, as there can never be separation and divorce; all salesmanship is part advertising, and all advertising is part salesmanship; they are the twin screw engines that drive the ship of business; they are like a chemical compound, each contains the other and is itself the thing contained. Nitrogen and glycerin each is a power alone but when combined in the proper parts they make the most powerful explosive known. It takes knowledge to mix them and a spark to set off the mixture, but the results are tremendous.
>
> "So with salesmanship and advertising. Each is a power alone, but combine them and you have the greatest business-producing force known. It takes brains to create and combine them, and it takes nerve to touch them off, but the results are worth while.
>
> "Every advertisement is a salesman; every salesman is an advertisement. Advertising is salesmanship plus publicity. Salesmanship is advertising plus getting the order signed."

EXAMINATION QUESTIONS

Lesson XVIII.

1. What is an advertising appropriation?
2. How would you select media for giving publicity to a new shaving soap where distribution in one city only is required, and the amount of money to be spent in one year is, say $4,000?
3. How would you follow up in an advertising way the sale of a special X-ray machine where only a maximum average demand of only six machines could likely be sold in any one city?
4. Give in your own words (not over 50) the relationship of advertising to salesmanship.
5. Layout a small 6 inch by 1 column trade paper advertisement drawing the attention of the retail druggist to a new toothpaste.

ADVERTISING

General Course

Test Paper No. 12 Lesson XVIII

1. Is it necessary that an advertising manager should know how much money he is entitled to spend on advertising each year? Why? What is such a fund considered or designated?
2. What do we mean by advertising *media*?
3. If distribution of the product is desired on a wide, or national scale, what is the best thing to do in the matter of placing the copy, or advertisements?
4. What is the business of an advertising agency?
5. Why should care be taken to avoid overlapping of advertising expenditures?
6. What media should a local retailer take into consideration when about to develop city-wide trade?
7. What is the best media for a manufacturer to use when about to enter the national field of advertising?
8. Is *direct-mail* appeal valuable to an advertiser? When should he use such media?
9. What is the relationship between *advertising* and *salesmanship*?
10. If you were an advertising manager how would you plan to co-operate with the sales department?
11. If you had to give an address to the men of the sales department on the subject of securing their co-operation with the advertising department, what would be the substance of your talk?
12. (a) Write an advertisement for the classified *Employment Wanted* section of a newspaper in which you offer your services as an ad-writer. Use only 50 words. (b) Also write a *Help Wanted* advertisement in which you seek to interest salesmen in the matter of selling your product. We will suppose the product to be a new line of shaving soap. Do not use more than 100 words.
13. Write and lay out a small display advertisement, 2-inches by one column wide, in which you will endeavor to interest readers in the hobby of *stamp collecting*. We will suppose that you are in the stamp business.
14. Write and lay out a small 6-inches by one-column trade paper advertisement drawing the attention of the retail hardware trade to a new kind of *tack puller*, or *nail puller*.
15. How would you follow up in an advertising way the sale of a new type of road roller, for use in road building, where the maximum average demand would be about one roller to a city?

Lesson XIX.

SUPPLEMENTARY ADVERTISING—PART I.

Definition of Supplementary Advertising—Supplementary advertising is made up of so many and so varied forms that it becomes a difficult matter to properly define or to fully cover its manifold branches.

However, it may be defined as that type which is outside of, or apart from, the field covered by the newspaper and magazine. It is any form of publicity except the two branches mentioned. In reality it is any kind of advertising supplemental to, or wholly, or partly dependent on the original appeals made in an educational or introductory form of advertising through the medium of newspapers and magazines.

It is not the intention to imply that some forms of supplementary advertising cannot be used independently in the development of business, or in the making of sales. However, most forms of supplementary advertising are made more effective as selling appeals when coupled with newspaper and magazine publicity.

There are very few forms of advertising that fall under the supplementary classification that alone will develop a large market for any line of goods excepting under very exceptional circumstances.

In the following pages the student will be given a review of its various forms and instruction to show what are the possibilities and limitations of each. The subject will be divided into three lessons, Part I., Part II., and Part III. Each of these sections will contain an outline of the various classifications into which supplementary advertising has been divided.

SUPPLEMENTARY ADVERTISING CLASSIFICATION

Part I.

1. Circulars, handbills.
2. Folders.
3. Booklets.
4. Pamphlets.
5. Programmes.
6. Catalogues.
7. Directories.
8. House Organs.
9. Moving Pictures.
10. Talkies.
11. Demonstrations.
12. Educational Pictures.

Place in Modern Business—A review of the foregoing list of supplementary advertising forms will reveal many mediums that are in daily use. The first eight show us some of the more direct forms of printed advertising. The remaining four fall in to the demonstration class. Part II. deals chiefly with the more distinct outodor mediums; and Part III. covers a miscellaneous collection of supplementary media.

Each and every form enlarged upon and explained herewith has a place in the field of advertising development, but it remains for each of us to study most carefully wherein each medium may best fit into the situation in hand. Space does not permit of an enlargement upon any one of the listed forms of supplementary advertising, but sufficient information is given to enable the students to gain a deeper understanding of the subject referred to. Like any other form of publicity, supplementary advertising will pay under certain conditions, but it will not pay unless the material is properly utilized.

None of the types of advertising suggested in these three groups compete with each other but each group is dependent on other forms of publicity. A happy combination can make an otherwise ineffective appeal a very effective one. It has been said that "newspaper advertising is the primary developer of trade, but supplementary advertising retains it."

1. The Circular—Among the commonest and earliest forms of printed advertising, the ordinary circular, sometimes termed a "dodger," or "handbill," is the best known. This form of advertising has filled a real need in the development of many business houses. Retailers have found them useful in the stimulation of local trade, and thousands of larger business houses have proved that it pays to use circulars for the announcement of special sales.

Circulars are a form of direct advertising. They are distributed to certain classes of people either by hand or by mail. As a rule they are seldom larger than seven inches in width by about ten inches in depth, although they may be of larger dimensions. However, when they reach 12 inches by 19 inches, or larger, they are termed "broadsides." It is very difficult to define a broadside, because almost any definition given will fit many other forms of direct advertising.

Broadsides may be printed sheets 12 inches by 18 inches, or any other dimension up to 25 inches by 38 inches, or even larger. Broadsides may be printed on one, or both sides, although one is preferable, and may be folded into various sizes, and mailed under their own cover, or in envelopes specially made or procured for the purpose.

Broadsides, owing to their size, usually are very striking and effective pieces of advertising matter when well designed. They can be effectively used in national advertising campaigns as a means of interesting dealers in the selling plans of the manufacturer, or can be made attention-attracting pieces of literature when folded and mailed to known prospects.

Circulars may be distributed in various ways, the most common being the door-to-door plan. The circular may also be an effective advertising medium if a copy is placed in the orders of goods sent out by a merchant to his customers. Circulars may take the form of a weekly bulletin on which are listed many special offerings, and if well written, effectively displayed and regularly delivered to a selected list of patrons or customers, will be looked forward to by those who receive them periodically.

Many small retailers who are unable to purchase newspaper advertising, find circulars very effective for attracting new business.

However, before even a circular or broadside can be made effective, it must contain much more than mere printer's ink; it must be attractive. It must be printed on a medium-priced but not cheap paper, and the reading matter must have a real selling appeal.

Circulars and broadsides should be well illustrated. They should always contain some unusual offerings, and the goods should be all that is claimed for them.

Just as much care should be taken in preparing the "copy" for a circular as for the most expensive booklet. Because the circular may be inexpensive is no excuse for its hasty preparation. One should do his best at all times. The most humble piece of advertising matter should display the character of the firm it represents.

Printed circulars are now acceptable to the postal authorities, and will be delivered under the following regulation:

> "Printed circulars up to one ounce soliciting business, mailed in quantity for local distribution to householders, may be accepted at the rate of one-half cent each. Business firms who wish to take advantage of this rate must submit the circulars to the Postmaster in order that the rate may be confirmed and the postage paid, and also that the necessary arrangements for delivery may be made."[1]

2. The Folder—The next in order of importance is the folder. Whether it is to be sent by direct-mail, or to be used for inclusion with merchandise sent out, the folder presents many points of merit. Folders offer many advantages to the ordinary retailer. He can use them effectively as direct-mail pieces if sent to a selected list of customers. He can use them as reminders or to present unusual offerings at certain seasons of the year.

There are almost unlimited ways in which a sheet of paper, or cardboard, can be folded up so as to produce very original and often surprising effects. While booklets, broadsides, envelope inclosures and other physical forms of direct advertising must follow conventional and standardized sizes and shapes, as a rule the folder is not so restricted; it is limited by mailing and printing and folding possibilities and by the size of the cardboard or paper to be used. See Fig. 1.

Mailing folders may be made more effective by the addition of return cards. These cards may be tipped on, or if the folder is of stiffer material, such as thin cardboard, the lower right-hand corner may be made into the form of a return by simply arranging with the printer to perforate the printed border of the card. This may then be torn off for use by the reader. While some forms of folders are acceptable to the postal authorities unsealed, or clipped, it is much more satisfactory to use gummed stickers to close them. Never use pins, and avoid clips wherever possible. Reply cards that do not require the addition of a

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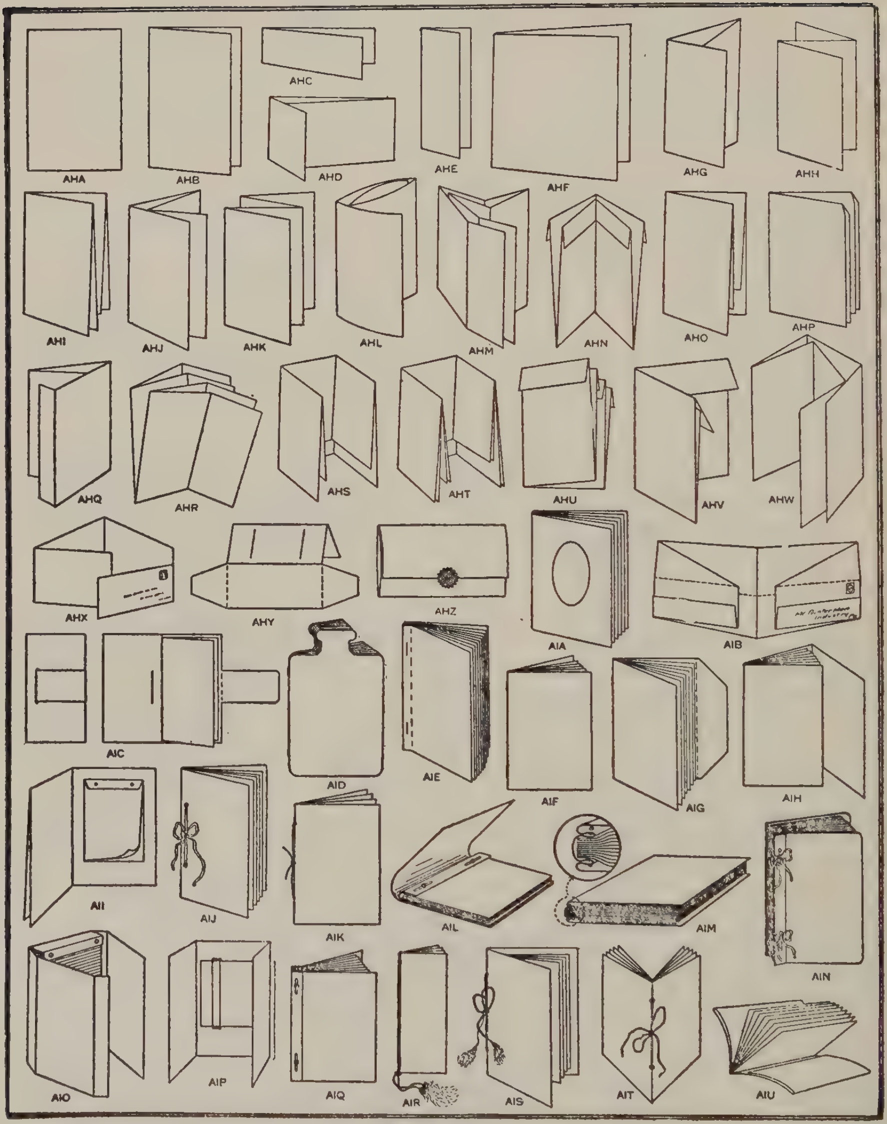
[1] Postal Information. Canada, 1928.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AIP
AIQ
AIR
AIS
AIT
AIU

Courtesy Commercial Engraving Publishing Company

FIGURE 1.— FOLDER, BOOKLET AND CATALOGUE TYPES

Showing methods of folding and binding, with a number of novelty effects. Line etching from pen drawing postage stamp are now procurable, the postage being collectible by the postman who returns the card to the establishment responsible for it. The postal authorities are given valuable assistance to advertisers by excellent postal facilities and every business man is advised to consider this when planning sales appeals.

In preparing "copy" for folders, follow the same prinicples as laid down for any other form of advertising. The story or appeal should be interesting enough to command attention. Good illustrations should always be used. As in the case of booklets, it is not wise to tell all the message on the cover or folded face-side of the folder. This space should be reserved for something original, whether in word or illustration, that when noticed will cause the reader to look inside for more. Small folders make exceptionally good envelope inclosures.

3. The Booklet—One of the most useful forms of direct advertising is the booklet. This is a form of advertising used very little by the ordinary retail establishment, but quite extensively by manufactures. We do find booklets quite frequently given out by certain classes of retailers, but seldom do they print them for their own special business. As a rule they are supplied by the manufacturer and contain matter of special importance to likely users or purchasers of the manufacturer's products.

Booklets at one time contained but few pages, possibly eight or sixteen, and were in size suitable to be used as inclosures in the ordinary No. 8 envelope. Of late years, however, booklets are being made up in many sizes and have reached almost any number of pages, until many of them should correctly be called "books."

Booklets are splendid mediums for the purpose of describing ways and means of using certain meritorious products. Railways, steamboat companies, pleasure resorts, hotels, and such like institutions find booklets exceptionally valuable for illustrating the advantages of their respective services. Hundreds of firms use them in the form of miniature catalogues. Others use them as media for spreading information about their business; how their goods are made, etc. Food product firms utilize them in the form of cook books. Seats of learning, rest homes, hospitals, and like establishments frequently use booklets when illustrating their respective institutional advantages.

When writing material for booklets there should be a definite purpose in mind. Since booklets are the media most frequently called for by people answering advertisements—"Please send me booklet describing your product, prices, etc."—it becomes vitally necessary to see that such enquirers are supplied with all the information they are likely to need concerning the product. The story should be written up in an attractive way, and the copy interspersed with pertinent illustrations. Needless to say, the paper used in booklets, as well as the typography, should be of the very best.

If a special cover paper is to be used, select only that which will most favorably appeal to the readers. A booklet, the moment it is taken out of the envelope, should portray a character that rivets the favorable attention of the person receiving it. It is always a good thing to include reply cards with each booklet sent out by mail. Fig. 2 illustrates a few examples of effective booklet cover papers and cover designs.

4. Pamphlets—Strictly speaking a pamphlet is made up of a number of small sheets of paper stitched together at the one edge but not bound. Its size is usually 6 inches by 9 inches or slightly larger. In many respects pamphlets may be classed among the larger forms of booklets.

5. Programmes—Lesson XXI., Part III., Supplementary Advertising, Section 19-C, Charity Advertising, contains some reference to the value of programmes as mediums of publicity. If programmes are utilized by the advertiser the copy should be exceptionally well written and displayed so that some favorable attention will be given to it by otherwise disinterested readers.

6. Catalogues—Almost every manufacturer or distributor of goods either to retailer or to consumer depends largely upon the effectiveness of catalogues for the development of sales. The catalogue is one of the most important pieces of direct-mail advertising which any firm can issue to its patrons. It is distinctly a commercial proposition, and it becomes the only medium by which most patrons are able to judge the firm's standing and reputation. A good catalogue oftentimes will accomplish more than hundreds of ordinary form letters and many calls from a salesman.

Mail-Order houses depend almost exclusively on catalogues for the development of their nation-wide businesses. The careful study of such catalogues will well repay any student for the time taken in their perusal.

> "The form and character of catalogues may vary infinitely, and while the final purpose that all are planned to accomplish is the same, the method by which the result is to be attained is subject to a multitude of changes. Before the holiday season your jeweler may send you an inexpensive catalogue of gift items from which he hopes you will derive suggestions that will result in immediate orders or personal sales. . . .
>
> "He is after immediate sales. The manufacturer of dredging equipment will also issue a catalogue and carefully send it to all contractors engaged in that type of work. But he has no hope that any of the men who receive it will sit down and write him an order for a dredge. His problem is purely preliminary and educational. If he can interest the contractor to the extent that he will write or arrange a conference, he has done all that he dared hope for. In any case, when he does make a personal effort to sell his goods he will have broken the ground, because the contractor will have known something of his machinery and of the economies and advantages claimed for it. . . .
>
> "As the printed representative of a business establishment, the catalogue probably stands first in importance, dignity and interest, among all forms of direct advertising."[1]

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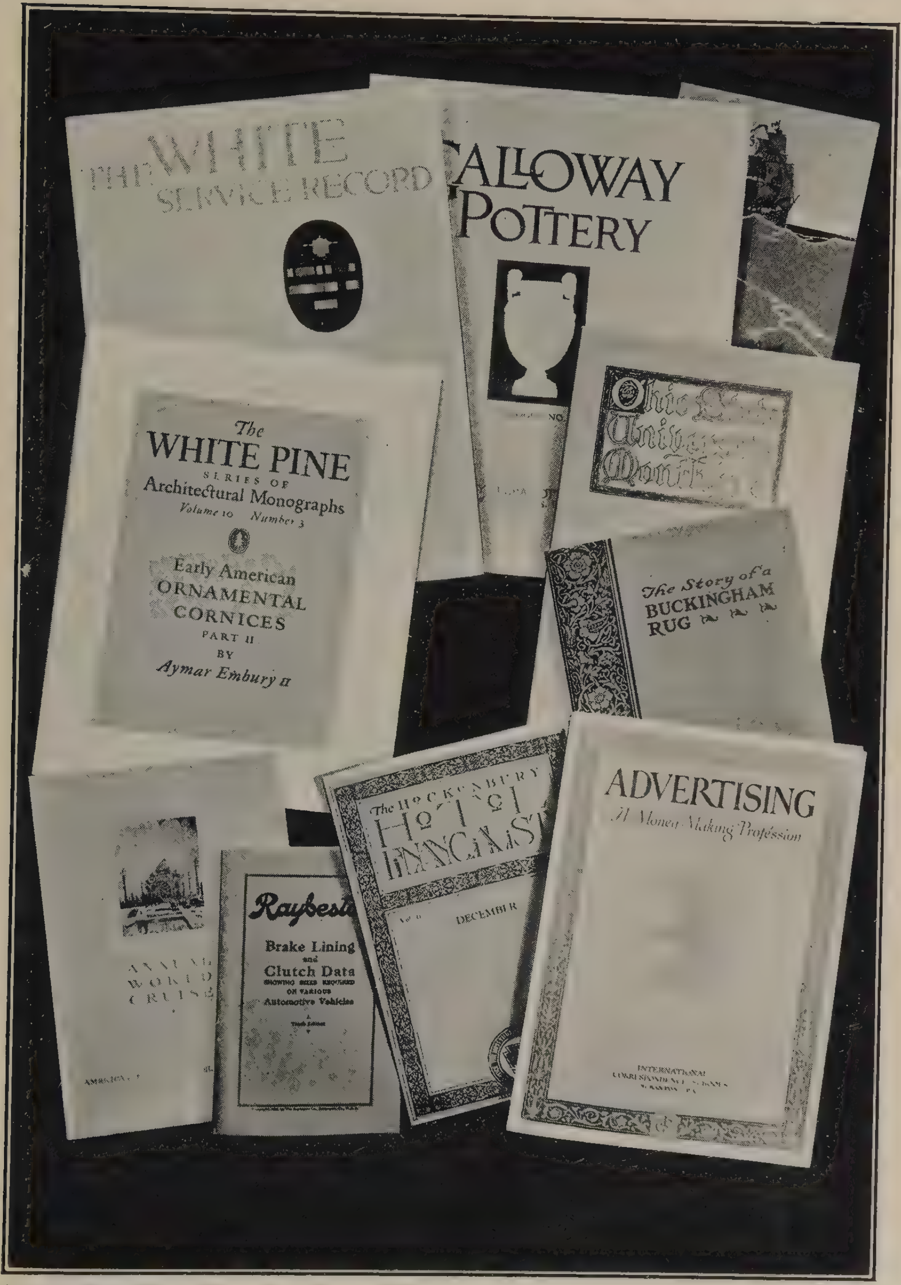
[1] Carl Richard Greer, Buckeye Book of Direct Advertising, p. 31.


The White Service Record
Galloway Pottery
The White Pine
Series of
Architectural Monographs
Volume 10 Number 3
Early American
Ornamental
Cornices
Part II
By
Aymar Embury II
The Story of a
Buckingham
Rug
Advertising
A Money Making Profession
International
Correspondence Schools
Scranton, Pa.
The Hockenbury
Hotel Financialist
December
Raybestos
Brake Lining
and
Clutch Data
Showing Sizes Required
on Various
Automotive Vehicles
Annual
World
Cruise

Courtesy Beckett Paper Co.

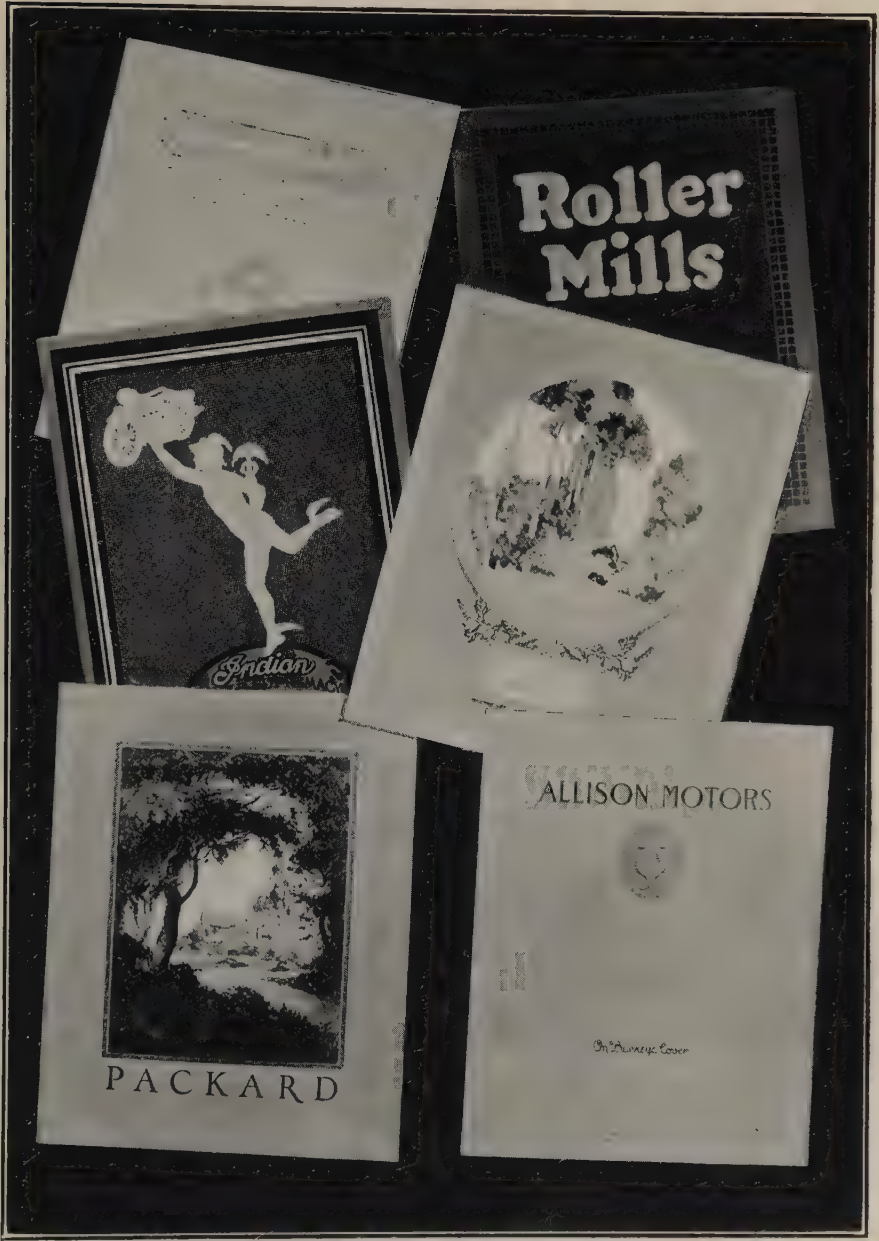
Figure 2.—Some effective booklet covers.

In the preparation of any catalogue great care should be exercised in the making up of the dummy. As in the ordinary layout for a newspaper advertisement, every page of a catalogue should be a partial though unfinished picture of what is intended to be reproduced in the final book. Complete instructions should be given to the printer, and nothing left to speculation as to what is or what is not required.

Well-illustrated and appealingly-descriptive catalogues are always the best selling agents. One difficulty with some catalogues is the lack of fully descriptive information. Many manufacturers seem to take it for granted that the recipients of his catalogues know everything there is to know about the products and therefore fail to put into the text what should be there. Hundreds and thousands of readers would take more vital interest in catalogues, and oftentimes purchase other products listed therein, if more detailed descriptive matter were given to the goods as a whole. A few words on new uses for old products very often brings about increased sales. Most Mail-Order catalogues are written in a form that many manufacturers and larger mercantile establishments could imitate with profit. Fig. 3 well illustrates a variety of effective catalogues. Fig. 1 exhibits some of the forms that catalogues assume.

7. Directories—Directories are another form of supplementary advertising. Some of the smaller firms depend almost entirely for their business on calls received from people who have referred to the classified advertising sections of directories for their needs. Telephone directories, city and town directories, are most frequently perused by the average business man or layman. Business houses frequently refer to the business and trade directories when information is desired. Public utilities use their trade directories when seeking data concerning other companies in the same line, and when they are requiring equipment will often refer to directories of equipment manufacturers for information. Like everything else of an advertising nature, copy for trade directories should be carefully written, illustrated, and displayed. To be really effective they should be descriptive and informative.

8. House Organs—This class of periodical, also termed house magazines, corporation magazines, plant publications and many other similar names, has been treated so exhaustively by various authors that very little time will be taken up with the discussion of them here. It is said that upwards of $4,000,000 annually is spent in Canada and the United States in the publication of house organs alone, and of all this vast number, as much as thirty per cent. it is claimed, prove ineffective and are eventually abandoned. However, this does not mean that a business house or institution should give up the publication of its house organ, or refuse to adopt one if not issuing one at the present time. There is waste in this form of advertising, the same as in any other medium. If we were to look for the causes of the high mortality we would most assuredly find it in the characters of the house organs themselves.


Roller Mills
Indian
PACKARD
ALLISON MOTORS
On Buckeye Cover

Courtesy Beckett Paper Co.

Figure 3.—Striking Catalogue Covers.

"House organs," as one has stated, no matter for what the purpose intended, have rendered wonderful service to many firms and institutions. The functions of all house organs are to build loyalty, establish esprit de corps, and maintain morale. House organs to dealers may endeavor to sell goods, but this is not the main function of the house organ form of advertising. In most instances they are strictly educational and indirectly ofttimes seek to develop and maintain the interest of the reader in the business and products of the firm. It has been said that "the wise editor looks upon all house organs as a means of selling something indirectly, that is, selling the house as a place to work, as in the case of the employees' paper; selling the sales force to itself and to its products through the sales bulletins; selling the prospect the product, in the user or consumer publications; and selling the dealer both on the product and being a better dealer, in the dealers' house organs. Every house organ should be first, foremost, and all the time informative. Every house organ, particularly that type sent to retailers, should seek, not only to interest the reader in the fine products made by the house, but also to give valuable information on such topics as:

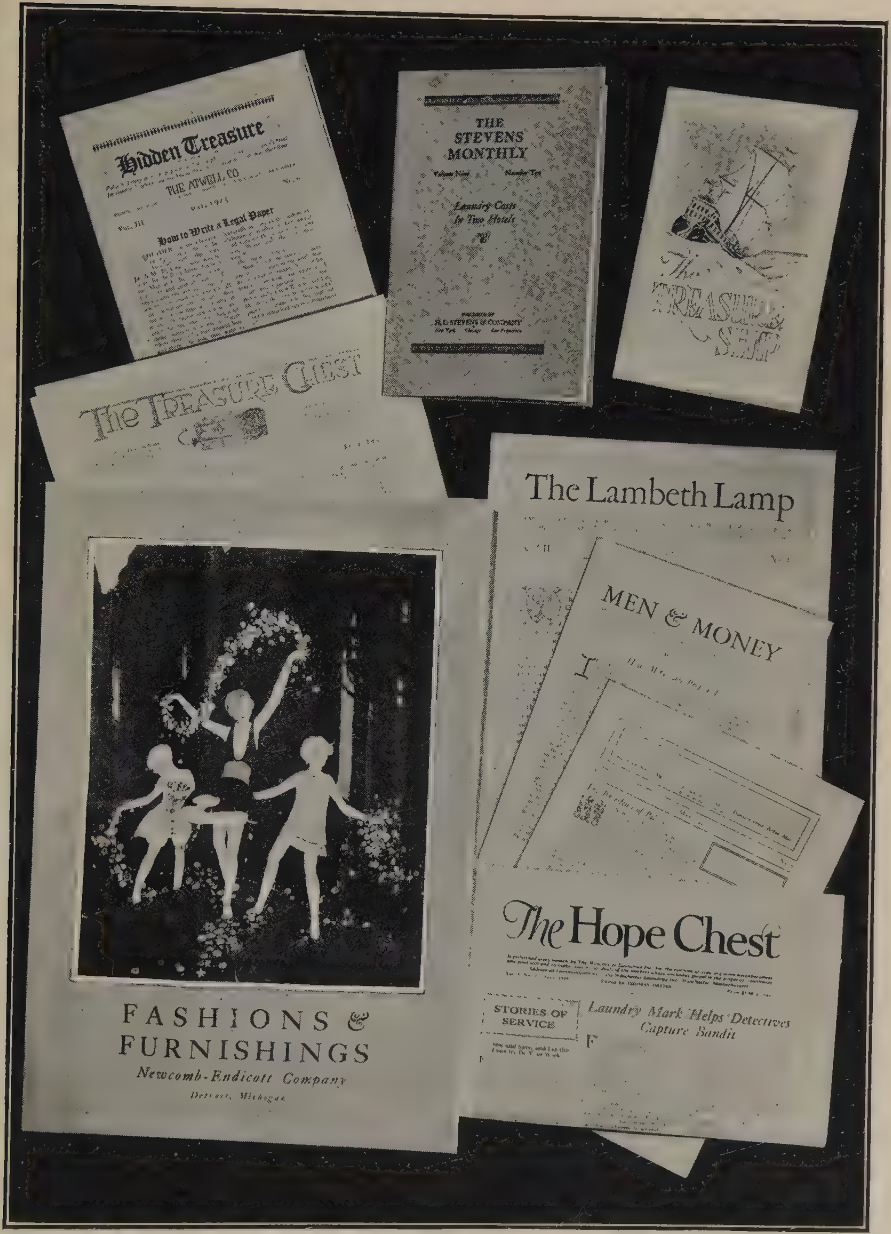
How to Make an Effective Window Display.
How to Develop Goodwill.
How to Analyze Store and Merchandising Problems.
How to Train Store Clerks.
How to Reduce the Number of Lost Customers.
How to Handle Complaints.
Effective Means for Establishing a Larger Circle of Customers.
How to Meet Competition;

and hundreds of other interesting items.

Above all, do not cheapen the house organ by filling it with "funnygrams" and shady stories. Look over the house organs put out by many of the representative firms and note the high character of their publications. Jokes and funny stories might fit in occasionally, but as a rule such items lower the high standing character of the firm using them. If it takes jokes to make a reader read your publications, ten to one they read nothing else but the jokes.

A few well-known house organs are shown in Fig. 4.

9. Moving Picture Advertising—This is another form that supplementary advertising assumes. Whether it will pay to use the movies for advertising will depend largely on the nature of the advertising. Considering the first cost of simply introducing an advertising lantern slide between the acts, or showing permanent bulletins or advertising panels on either side of the movie screen, it is questionable whether or not it pays the advertiser. Oftentimes a manager of a moving picture house cheapens the character of his establishment by the too frequent introduction of advertising slides, or through the injudicious use of a large number of panels on either side of the screen. Representative


Hidden Treasure
THE ATWELL CO.
How to Write a Legal Paper
THE STEVENS MONTHLY
Laundry Costs In Two Hotels
H. L. STEVENS & COMPANY
The TREASURE SHIP
The TREASURE CHEST
The Lambeth Lamp
MEN & MONEY
The Hope Chest
STORIES OF SERVICE
Laundry Mark Helps Detectives Capture Bandit
FASHIONS & FURNISHINGS
Newcomb-Endicott Company
Detroit, Michigan

Courtesy Beckett Paper Co.

Figure 4.—House Organs of Business.

moving picture houses endeavor to keep themselves free from objectionable advertising features.

One effective form of utilizing the movies in an educational advertising direction is to have a special reel produced showing how the manufacturer's products are manufactured. If the reel is not too long it will find a receptive and interested audience. "From Cotton Fields to Wearer," or "How Sunlight Soap is Made," or some such topic, never fails to please if properly produced and judiciously rendered.

Privately-owned moving picture machines that can be used to run off specially prepared reels of a manufacturer's process, to be shown on request at concerts, young people's meetings, clubs, and socials, if purely educational and free from the advertising strain, may be made very effective publicity media. In fact, such an entertainment given at the request of a local social organization is one of the best forms of moving picture advertising. Some manufacturers equip their salesmen with small portable moving picture outfits which can be placed on the prospect's desk and with which the salesman, without the aid of a special screen, can demonstrate a manufacturer's process or show the operation of a machine. (See also Section 12, Lesson XIX.).

10. Talkies as Advertising Mediums—A form of publicity that is attracting considerable attention of late is the portable sound system recently put on the Canadian market by the Northern Electric Co., Limited, of Montreal. We refer to the Educational Talking Pictures. Using the description given to us by this well-known organization, we quote:

> "It would take pages and pages to describe the possibilities of this great new medium—and do it justice!
>
> "Think of the opportunities which sound motion pictures hold open to business and education. Here are a few:
>
> "Talking to your organization—though it be scattered all over the country.
>
> "Instructing your employees in mechanical processes, safety measures, first aid instruction.
>
> "Making an almost living record of a personality or event.
>
> "Showing the public what is back of your business.
>
> "Showing how a product is made, distributed, used.
>
> "Training salesmen.
>
> "Instruction in music in schools.
>
> "Advertising schemes.
>
> "Teaching geography, history.
>
> "Lectures in health, sanitation, and hygiene.
>
> "Teaching employees assembly methods.
>
> "One great automobile company made a sound motion picture in which the president and members of his staff were reproduced in voice and action. Their addresses sound as though the speakers were present in person.
>
> "You are then taken through the plant, out to the proving grounds, into the sales room. You see and hear the whirr of great machinery. The accompanying voice explains the methods and tests. Instrumental music and suitable entertainment add reality and zest.
>
> "That picture not only entertains and interests but it leaves a decidedly favorable buying impression upon the individual minds of the audience."

An illustration of this apparatus in use behind and in front of the screen is shown in Fig. 5 by courtesy of Northern Electric Co., Limited.

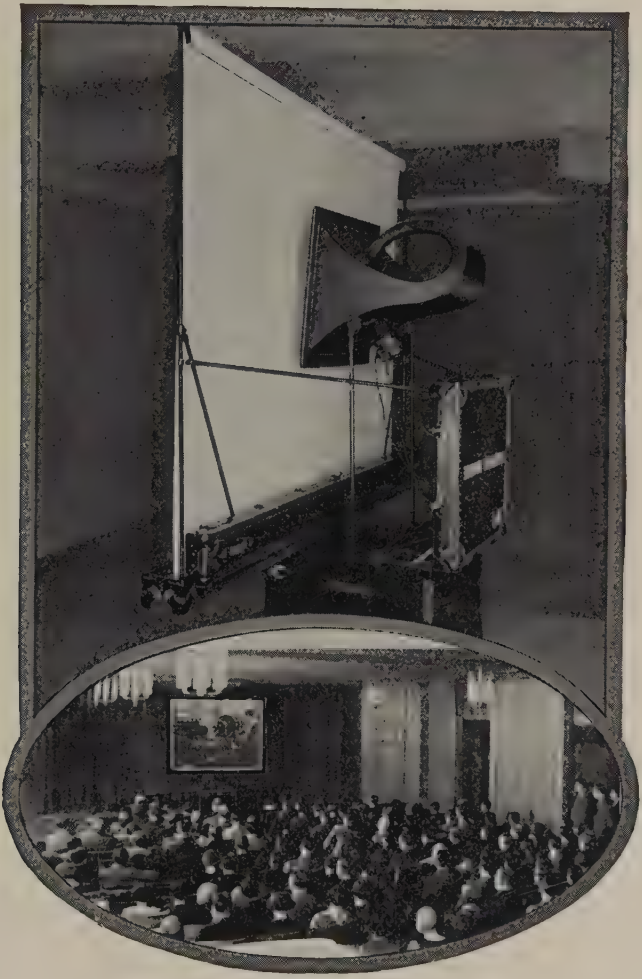


Figure 5.—Showing the Sound Motion Picture Machine in use.

There is no doubt, special fields for a publicity medium of this kind, but here again its limitations as well as usefulness in an advertising direction must be considered. It has a very definite place in our modern business development, and although it is rapidly being used for realistic demonstrations, yet it is only on the threshhold of its usefulness to the advertiser.

11. Demonstrations—If we were to define a sales and advertising demonstration, we would very likely say as another has said, that

> "It is the dramatization of a selling argument. It is the name given to the procedure at that stage of selling where an already aroused interest must be converted into action by impression made on the senses of the prospect. . . .
>
> "In a word, a demonstration is a psychological device by which prospective customers are made to participate themselves in the solicitation of their own business. Those that can help to sell themselves are most easily sold. Therefore demonstration is the very keystone in the arch of selling. No matter what you do to attract attention, or to create interest, sales are rarely made (except between those who are forced by circumstances to do business upon a mail-order basis) until demonstration has entered into the solicitation in some form or other.
>
> "Some way, somehow, by someone, to some degree at least, the service or the product must be demonstrated to the prospective buyer. . . .
>
> "In a general way demonstrations are classified with reference to both degree and kind, as follows:
>
> 1st degree: Regular Sales Demonstration.
> 2nd degree: Store Display Demonstration.
> 3rd degree: Public or Lecture Demonstration.
> 4th degree: Special Home Demonstration."[1]

A regular sales demonstration is one usually carried on in the dealer's store, or on the floor of salesrooms specially provided. Large department stores usually allow manufacturers to carry on food product demonstrations in booths which are sometimes provided and built by the firm handling the demonstration.

Store display demonstrations as a rule take the form of window demonstrations. A demonstrator with full working equipment takes his, or her, place in the store window and seeks to attract the attention of the passersby.

Public, or lecture demonstrations, are outlined in Section 12 of this lesson and will not be dealt with here.

Home demonstrations are those actually carried on in the home of the prospect, or which follow the actual purchase of the product.

Every one of the four types of demonstrations mentioned are almost exclusively of an advertising nature or character. They are classed under educational advertising because their main objective is to create favorable attention to a firm's product in a real tangible manner and by direct or indirect appeal, make sales for the house.

Whatever the function of the demonstration may be, it should never be undertaken unless it is to be properly managed. Many demonstrations which have been conducted in a careless and slovenly way, have resulted in a loss of thousands of dollars, which might have been converted into a substantial profit by proper attention to the needs of the firm's patrons.

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[1] Sales Stimulation Committee, American Gas Association. Report on Demonstration No. 7.

12. Educational Lectures—An educational lecture from the advertiser's standpoint is a talk or demonstration given before some group of people on some interesting and instructive phase of the advertiser's business. The subject may include such topics as the functioning of the lecturer's own business, process of manufactured articles, services rendered the public, etc. These lectures are more effective if combined with lantern slides, or moving pictures depicting the various scenes or operations referred to in the lecturer's remarks. If these lectures are to be successful the advertising pictures must not be too prominent. The topic or subject must be truly educational and interesting. Although service rendered may be suggested, no selling appeal must ever be introduced. Direct results can seldom be traced to these lectures, yet their value when rightly conducted is beyond estimate, for experience has proven that such talks have been remembered for a long time by those in the audience.

EXAMINATION QUESTIONS

Lesson XIX.

1. How would you use a circular effectually in developing trade for a small grocery store?
2. Design a small two-fold mail-folder advertising an imaginary vacuum cleaner that requires no power to operate it.
3. If you were appointed editor and compiler of a certain shoe manufacturer's house organ, suggest how you would conduct it.
4. If you were a manager of a chain grocery store, and were requested to give a talk to some public social organization on the business you were in, how would you make it most effective?
5. If you were requested to prepare a dealer catalogue of a certain manufacturer's gas ranges, how would you lay out the individual pages? Make up one page describing one particular gas range, and show how you would appeal to the dealer regarding it.

ADVERTISING

General Course

Test Paper No. 13 **Lesson XIX**

SUPPLEMENTARY ADVERTISING—PART I

1. What do we mean by *supplementary advertising*?
2. From memory make out a list of media that can be classified under the title—SUPPLEMENTARY ADVERTISING.
3. Should supplementary advertising in any form be used to the exclusion of newspapers and magazines?
4. Do you know of any products that would sell better and quicker through the use of some forms of supplementary advertising than through the use of newspapers and magazines? If you know of any such article let us know of it, and also state what forms of supplementary advertising could best be used for its introduction and sale. Give reasons for your answers.
5. What is (a) a hand bill? (b) a folder? (c) a broadside? (d) a house organ? (e) a pamphlet? (f) a demonstration? (g) an educational lecture, so called? (h) a booklet?
6. Name some of the forms under which demonstrations may be classified.
7. Write and lay out a 6-inch by 9-inch circular for door to door distribution calling attention to a bargain sale of cups and saucers. The circular is to be illustrated.
8. Write, design and lay out a small 3-inch by 6-inch single-fold folder to be used as an envelope stuffer or insert. The folder is to be used as an advertisement for a new kind of electric-power washing machine. Illustrate the circular, using any picture of a standard washing machine, but which you will imagine is a new type, and write accordingly.
9. If you were appointed editor and compiler of a *house organ* put out monthly by a manufacturer of canned fruits, and which had a circulation among retail grocers, confectioners and ice cream parlors, how would you conduct it? Submit a sample, or *dummy* layout for such a house organ using not more than six pages, 5-inches

(OVER)

wide by 8-inches long each. Write in your suggestions for a title, the first subject-matter, etc. Also show what kind of articles, editorials and news items you would use for such a publication distributed to the people mentioned.

10. Write and lay out a sample catalogue page 8-inches wide by 10-inches deep that you think would be an improvement on the usual run or style of manufacturers' catalogue pages. You can suppose that the page submitted is to be used to advertise kitchen enamel ware. (Mail-order catalogues are not thought of here.)

Lesson XX.

SUPPLEMENTARY ADVERTISING—Part II.

Classifications—Part II.

13. Radio Broadcasting.
14. Outdoor Advertising.
    (a) Posters.
    (b) Three-Sheet Posters.
    (c) Painted Bulletins.
    (d) Commercial Signs.
    (e) Electrical Spectacular Displays.
    (f) Neon Signs.
    (g) Semi-spectacular signs.
    (h) Sniping Signs.
    (i) Sprinkler Tank Advertising.
    (j) Street-Car Advertising.
    (k) Sky Writing.
    (l) Sandwich Boards.

13. Radio Broadcasting as an Advertising Medium—Anyone who will take the trouble to follow out the many and varied programmes of an ordinary every-day radio broadcast, will be struck with the tremendous possibilities it has in an advertising direction. Of course, if it were not for the financial returns received from both local and national advertisers, radio broadcasting on the whole would be seriously curtailed.

Whether or not this is a profitable means of advertising remains a much disputed matter. We believe it does pay handsomely in numerous instances, but like other forms of advertising, it has its proportion of waste from an economic standpoint. Many firms have proved its value and are loud in its praises. We have evidence to support the claim that where the appeal has been correctly planned, and the broadcast rightly managed, it has paid its cost over and over again.

The success of radio advertising almost wholly depends on the personality behind the voice of the announcer, or broadcaster. We have reason to believe that without "reader interest" developed by the announcer, radio advertising would fail to make good. Many advertisers, otherwise good in presenting their appeals through the printed word, utterly fail when it comes to presenting "copy" through the microphone to the great unseen audience. How it "sounds," and not how it "looks," is the great deciding medium. Only listeners-in can testify to the merits of this, that, or the other announcer. If they do not like the "voice," and it is lacking the attractive, pleasing, and humanly interesting tone and manner, it utterly fails as an effective means of advertising. Some advertisers have made themselves ridiculous over the radio, and for some reason or other seem to get beside themselves when it comes to being "on the air." There are some advertisers who do not know even when to stop, and will continue to pester the listeners with all sorts of bosh and nonsense. Quite often the same thing is extended to the entertainment features that follow later. A listener-in can tune off, 'tis true, but oftentimes the station complained of is holding the air to the detriment of other and more likeable ones. Once let a listener-in get "tired" of any special announcer and that station, or broadcaster, will be tuned-off for ever. There are some broadcasters who, because they receive some flattering letters of appreciation, take it for granted that everybody likes them and so "keep on the air" and eventually outdo their welcome like many people do when given a little courteous attention. It is better to keep the public hungering for more than to overdo the welcome.

If some of our printed advertisements were written in the tone, and in the form, as far as attractiveness goes, of some of our radio advertising programmes, they would be failures from the beginning.

There are a number of forms which radio advertising has assumed, but chief among these might be mentioned the following:

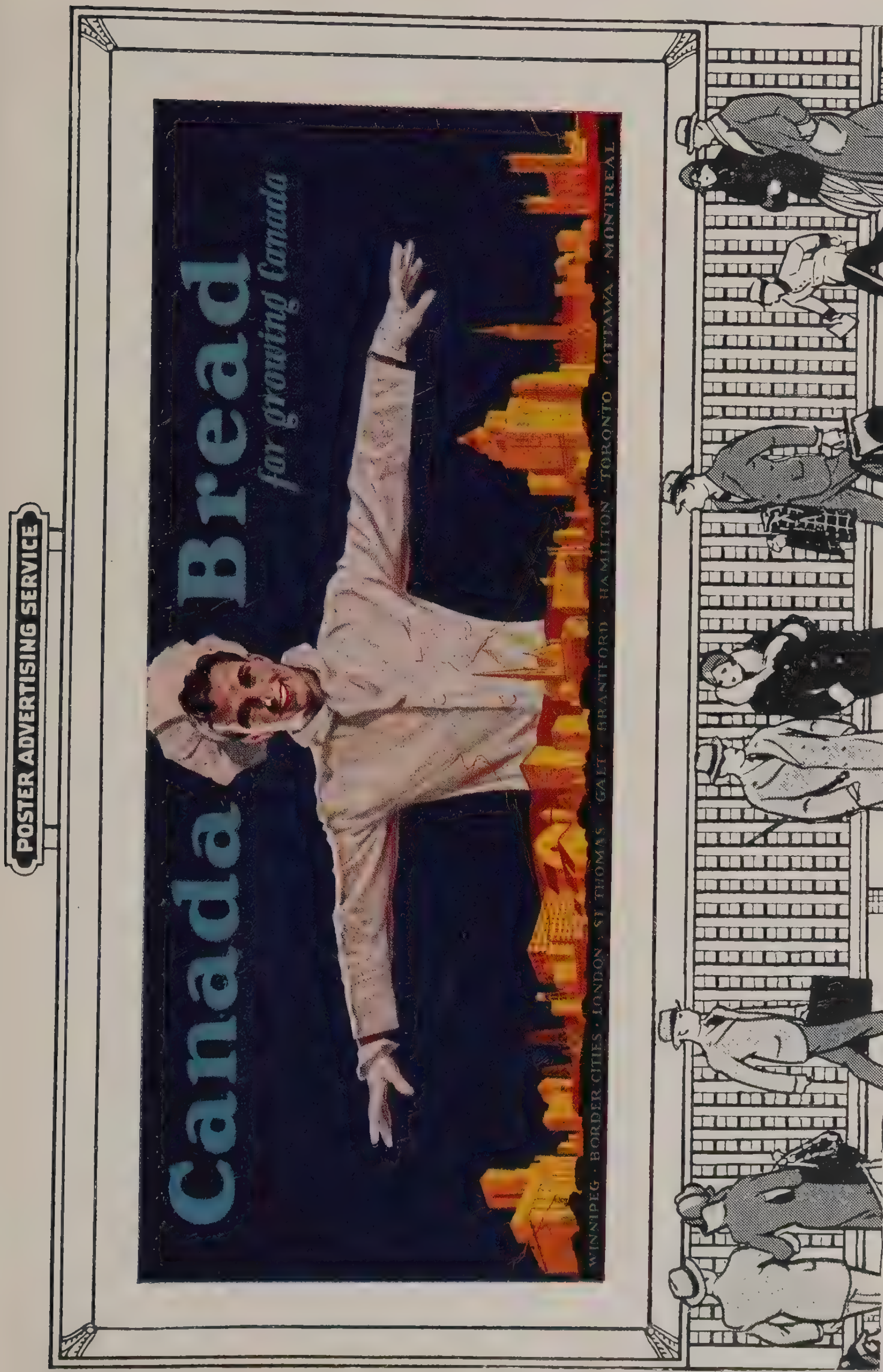
(a) The sponsored programme.
(b) The straight announcement.
(c) The privately-owned station.

By the Sponsored Programme is meant the kind sponsored by the advertiser himself. A contract will be made with a certain broadcasting station for so much "space," so-called, usually for an hour or fraction of an hour's entertainment. The sponsor will be content with the mere mention of his name with the possible mention of the product—the usual programme of music or entertainment following. Indirect results are all that can be expected from a broadcast of this kind.

The oft-repeated mention of the firm's name, maker's of XYZ chocolates, etc., is expected to bring about a familiarity with the product in the minds of the listeners-in.

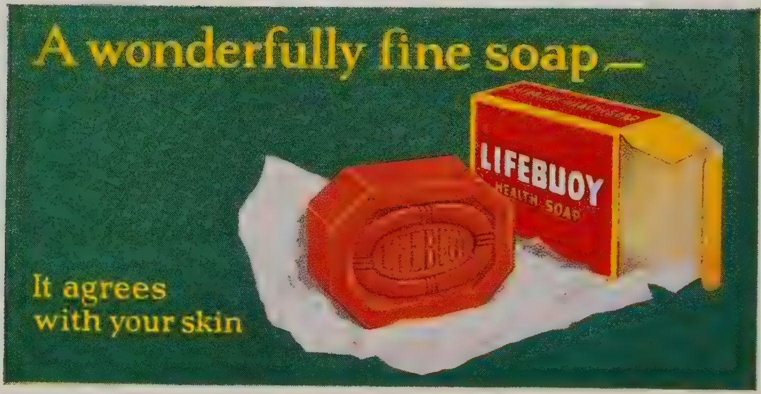
The Straight Announcement broadcast is one in which a direct appeal is made to the listener. The advertiser arranges for the broadcasting of a brief announcement of his business or products. The announcement may be arranged for a stated period of time each day or for several times daily, or possibly for once-a-week. It then becomes a part of the station's regular daily or weekly programme. This form of direct broadcasting appeal has much to commend it and if the station is one that is noted for clean, wholesome and dignified programmes, the advertising becomes of value from a business-building standpoint.

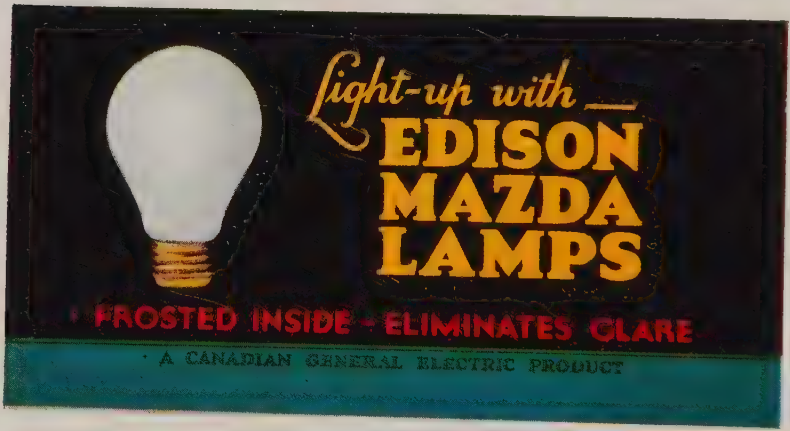
The Private Station (owned outright by the merchant, or business house), is, we are told, fast disappearing from the field of broadcasting, many firms having found it entirely too expensive an advertising venture to warrant its continuance. It has been found to be a much less expensive proposition to make a contract with a regular station.

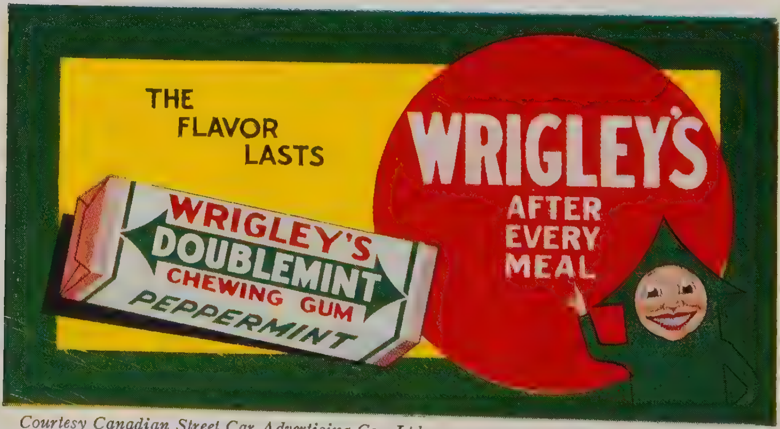

POSTER ADVERTISING SERVICE
Canada Bread
for growing Canada
WINNIPEG · BORDER CITIES · LONDON · ST. THOMAS · GALT · BRANTFORD · HAMILTON · TORONTO · OTTAWA · MONTREAL

Courtesy E. L. Ruddy Co., Ltd.

Figure 1.—Color effects in a modern poster panel.


A wonderfully fine soap—
LIFEBUOY
HEALTH SOAP
LIFEBUOY
It agrees
with your skin


Light-up with—
EDISON
MAZDA
LAMPS
FROSTED INSIDE - ELIMINATES GLARE
A CANADIAN GENERAL ELECTRIC PRODUCT


THE
FLAVOR
LASTS
WRIGLEY'S
DOUBLEMINT
CHEWING GUM
PEPPERMINT
WRIGLEY'S
AFTER
EVERY
MEAL

Courtesy Canadian Street Car Advertising Co., Ltd.

Figures 2, 3 and 4 are excellent examples of the effects possible in high-class street-car advertising cards.

It may be well to remember when contracting with a radio station that most announcements are limited to fifty words or less. It has been proven over and over again that listeners-in will seldom stand for more. Coupling one's name or product with an unwise choice of station, programme or time, may be disastrous to the business. The radio as a means of advertising as a rule is only supplementary to the general advertising put out by the advertiser. Whether it will pay the advertiser to add radio to his regular campaigns depends largely on the nature of his business and the field he has to cover. In any event, thorough analysis should be made of the proposition before going into this or any other form of supplementary advertising.

Radio advertising pays best when properly planned and executed in the same way as any other judiciously-developed advertising, but remember in using it one must follow only that plan which will develop goodwill and public appreciation conducive to the lasting benefit to the business.

14. Outdoor Advertising—We are indebted to the E. L. Ruddy Co., Limited, of Toronto, Canada, through whose courtesy much of the following information on outdoor advertising is given.

To understand Outdoor Advertising we must first realize that it is essentially a medium for the masses. Today more than ever before, people are spending a great deal of their time out-of-doors. The motor car has brought about this new living condition. Today the automobile takes us to the golf links, to sporting events, for a run in the country, for a drive around the city, for a jaunt into town, for extended tours, on business calls, to the movies, etc. And all the time we are exposed to the influence of Outdoor Advertising. It is before the public eye day after day, constantly making an impression on the subconscious mind of thousands of people. We can understand therefore why many manufacturers use this medium.

Another outstanding feature in Outdoor Advertising is the use of color. The attractiveness of color is well known to all students of advertising. It presents a riot of cheerfulness as against drab black and white, and gives an impression of bigness that includes the advertiser who uses it. (See Fig. 1.) Then too, because of the use of pictorial copy, Outdoor Advertising speaks every language under the sun. Where the tongue would convey no meaning, where the written word would bring no understanding, it still would speak the oldest language in the world—the sign language—and go on telling the story just as clearly, as forcibly, and as attractively. Successful posters contain but few words. In fact, they should be so designed that "he who runs may read," a quotation quite frequently given to poster advertising.

There are Outdoor Advertising plants in two hundred and seventy-seven cities and towns throughout Canada. Outdoor Advertising may be purchased for a single town or even for a single street or section to reach a concentrated market, or for many cities and towns, thereby reaching either a sectional or national market.

Outdoor Advertising is an exceptionally economical medium. The "cost per thousand of circulation" is a most important factor in all advertising. Circulation, or the number of people who can see the advertisement in a medium, is the accepted basis for computing its cost. In Outdoor Advertising the circulation is so tremendous that the cost per thousand is amazingly low.

It can be seen therefore that Outdoor Advertising fulfills all the essentials of a primary advertising medium, viz.:

1. Circulation.
2. Attention Value.
3. Impression Value (including Repetition).
4. Elasticity of Coverage (Availability).
5. Economy.

Poster advertising, when coupled with national or local newspaper and magazine advertising makes both mediums doubly and equally more effective. In many instances newspapers and magazines are used for the purpose of educating the public to the advantages of this, that, or the other commodity, while posters follow to keep the name ever before the people. In some cases, the nature of the product determines which of the two mediums are best, or whether both are desirable. We do not claim that poster advertising is a panacea for all business ills, or a miracle worker. Like any other advertising, it has its limitations.

(a) **The Poster**—This phase of Outdoor Advertising is sometimes referred to as "Billboards." This word, however, is no longer used by the Outdoor Advertising industry. A poster is placed on a poster panel, the standard size of which is 12 feet in height by 25 feet in length. The actual colored section of a poster in Canada measures 8 feet to 8 feet 8 inches in height and 19 feet 6 inches to 20 feet in length, the balance of the surface being a white border. Posters are either lithographed or hand-painted according to the quantity desired. They are sold in set showings. The posters are distributed throughout the cities and towns equally on primary and secondary streets so that all advertisers receive equal advertising value. The time unit of a poster showing is thirty days. The poster is one of the most intimate and flexible of the Outdoor mediums. (See Fig. 5).

(b) **Three-Sheet Poster**—The 3-sheet poster is 84 inches high by 42 inches wide, and is the smallest standardized unit of the Outdoor Advertising medium. It is usually a part of a neighborhood showing, frequently at point of purchase, and is used to supplement, extend, and reinforce all other forms of Outdoor Advertising.

(c) **Painted Bulletin**—A "Painted Bulletin" is the name applied to an individual structure, built of wood or steel and concrete, on the

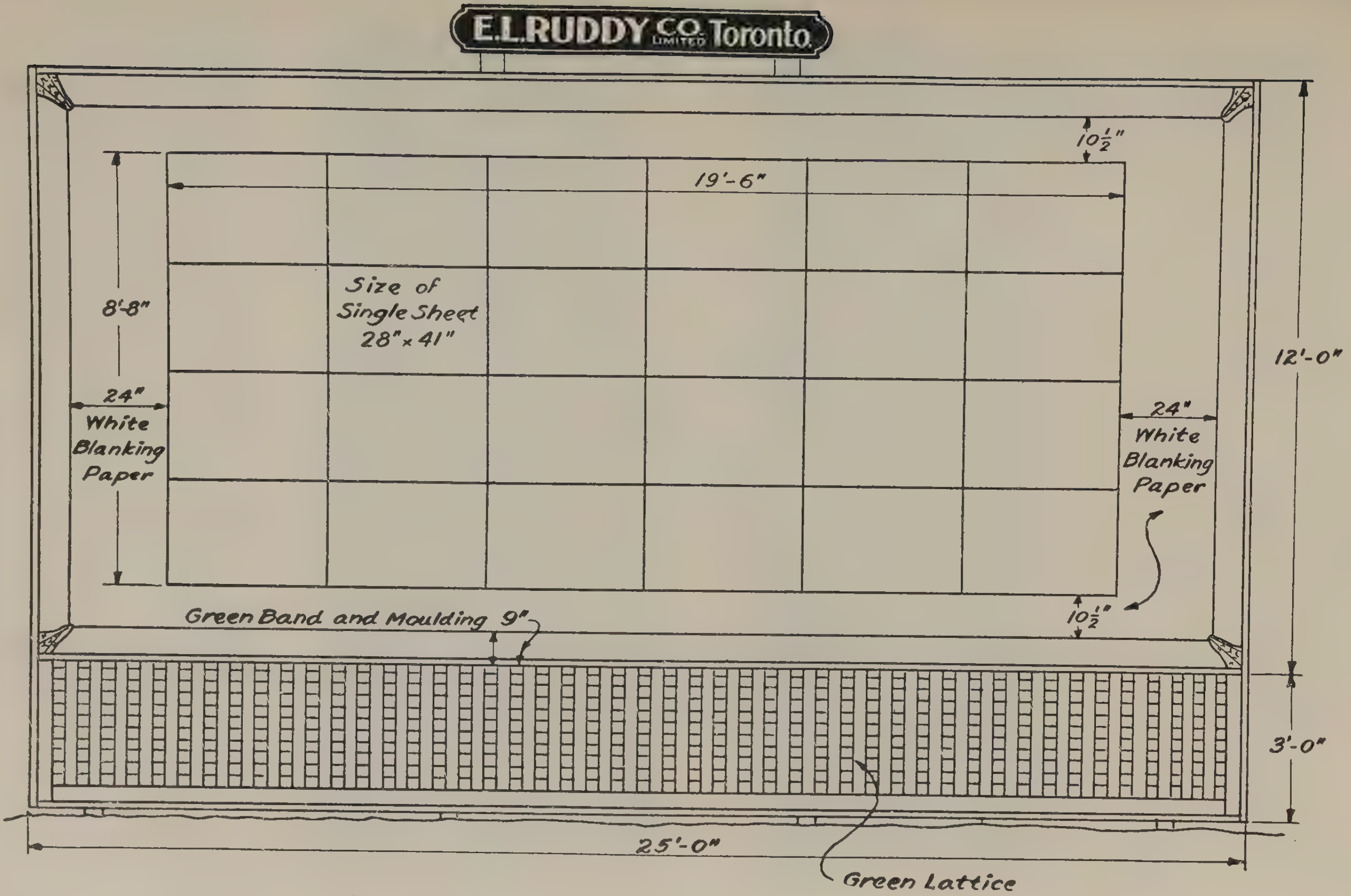
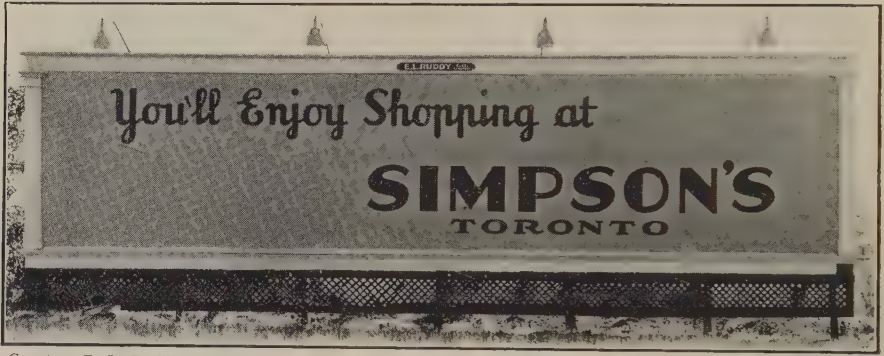

E.L.RUDDY CO. LIMITED Toronto
10½"
19'-6"
8'-8"
Size of
Single Sheet
28" x 41"
12'-0"
24"
White
Blanking
Paper
24"
White
Blanking
Paper
Green Band and Moulding 9"
10½"
3'-0"
25'-0"
Green Lattice

Figure 5.—Gives the general layout and dimensions of a 24-sheet poster panel.

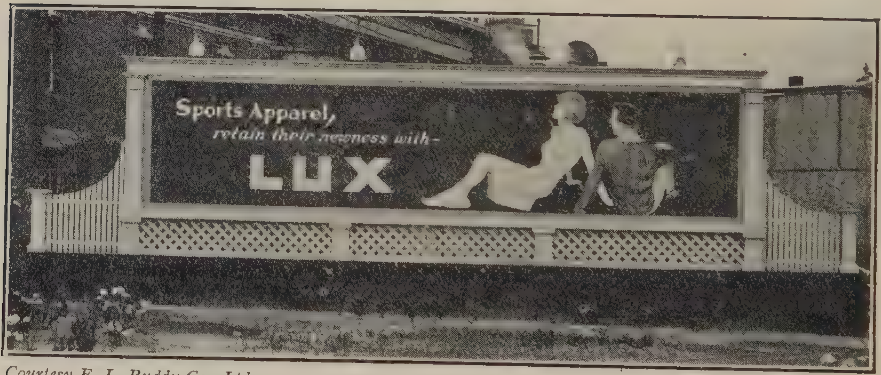
surface of which the advertisement is painted or placed. Bulletins may be located on the roofs or walls of buildings, or on the ground. The size of the standard bulletin is approximately 10½ feet in height by 47 feet in length.

Each painted unit is sold as an individual space. Advertisers may select one or a thousand. They may select units either in widespread territories, individual cities, or on particular streets if they desire.


E. L. RUDDY Co.
You'll Enjoy Shopping at
SIMPSON'S
TORONTO

Courtesy E. L. Ruddy Co., Ltd.

Figure 6.

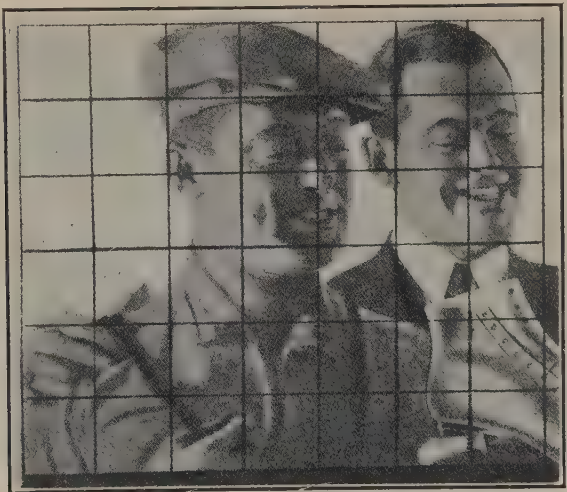

Sports Apparel,
retain their newness with–
LUX

Courtesy E. L. Ruddy Co., Ltd.

Figure 7.

The paramount essential to make painted display advertising an accepted nationwide medium is the proper selection of sites for each type of painted unit and the proper placement of these bulletins on these sites. (See Figs. 6 and 7.)

The Difficult Art of Sign Painting—A most difficult part of sign-painting lies in keeping lines straight, and in securing correct proportions, for the artists are necessarily very close to work done on a vast scale. To facilitate this, all "copy" (photograph, drawing or painting) is "scaled." That is, lengthwise and crosswise lines are drawn on it, forming squares. (See Fig. 8.) In transferring the small "copy" to the large board, the work is done a "square" at a time, so that in reproducing a hand offering a box of cigars, the box, hand, cigar, tip of finger, joint, are all just as they should be. For the "copy" is carefully ruled, perhaps an inch to the foot, the squares are numbered and, inch against foot, no mistake can be made. Some artists "square" only the "copy"; while others square the board also. To keep lettering straight, chalk guide lines are "snapped" on. Poster work is all outline work, not squared. The board is first painted white. The figures are sketched in with crayon, then painted in, and finally the finishing touches are put on. We are indebted to "Gas Logic," New York, N.Y., for information in regard to this phase of sign painting.



Courtesy "Gas Logic," New York.

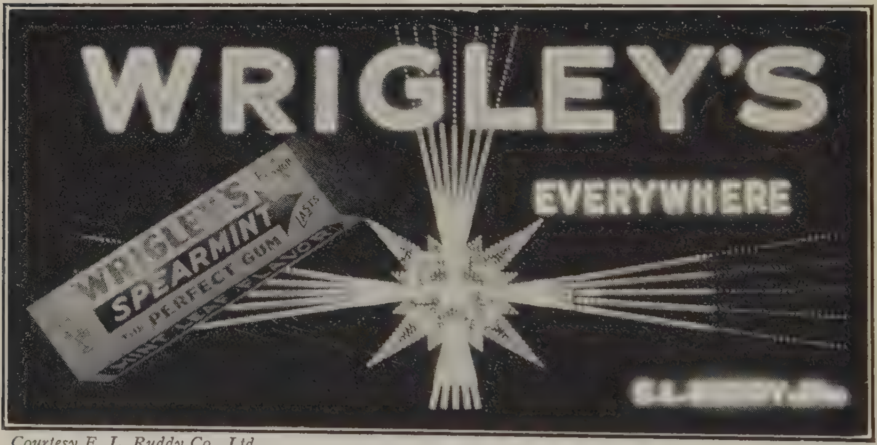
Figure 8.—Photograph of a section of an actual piece of sign "copy" showing how the picture has been squared.

(d) **Commercial Signs**—Commercial signs are sold on both an outright and a maintenance basis. In the latter case, the sign is patrolled by the sign manufacturer's patrolmen, kept fresh and clean, repainted and maintained in perfect condition, the advertiser paying for the display in monthly instalments over a period of from one to five years. Such signs may also be leased to the advertiser, on condition and terms similar to those affecting maintenance sales, except that, when leased, they remain the property of the manufacturer. Commercial signs include anything from an electric spectacular to the smallest sign:

Cloth Banners.
Window signs.
Electric signs.
Wall signs.
Glass signs.
Roof signs.
Board signs.
Storefront signs.
Real estate signs.
Pictorial Bulletins
Interchangeable signs.
Professional signs.
Truck lettering.
Gold lettering, etc.

(e) **Electrical Spectacular Display**—An Electric Spectacular is a large electric display combining one or more colors, usually with an effect of motion, obtained by mechanical devices.

The display is generally erected on the walls or roofs of buildings and in plain view of the heaviest night circulation of a city.



Courtesy E. L. Ruddy Co., Ltd.

Figure 9.

Fig. 9 shows an electric spectacular display located in the City of Toronto. It is 30 feet in height by 50 feet in length. There are 2,425 lamps used in the sign; 15,000 lbs. steel and approximately two miles of copper wire. The power consumption is 344,000 watts, or as a comparison the current used would light approximately 344 6-roomed homes. The letters in the word "Wrigley's" are 7 feet in height while "Everywhere" is 2 feet 6 inches in height. The package of chewing gum is 8 feet in height by 20 feet in length. There are 12 different colored lamps used in the "star" which measures 14 feet from tip to tip. The word "Wrigley's" burns continuously, the balance of the display flashing on and off at regular intervals.

What is said to be one of the largest electric spectacular signs in the world is located on Steeplechase Pier, Atlantic City, N.J. It is 215 feet long by 55 feet high, contains 27,000 electric lamps, and can be seen for nearly two miles.

(f) **A Neon Sign** is a luminous tube sign in which neon gas, argon, helium or mercury vapor forms the basis of illumination. Light is produced by the passage of an electric discharge through these gases, which are sealed in a glass tube or lamp. The tubes are bent to form the letters of the sign. Because of the nature of the light thus produced, these letters are strikingly vivid and may be seen for great distances, by day and by night. They possess great visibility even in rain, mist and fog. The letters have a much longer burning life than ordinary incandescent lamps.

(g) **Semi-Spectacular Signs**—A semi-spectacular sign is a combination of electric display with an illuminated bulletin, usually on the roof of a building. Designed to reach both day and night circulation.

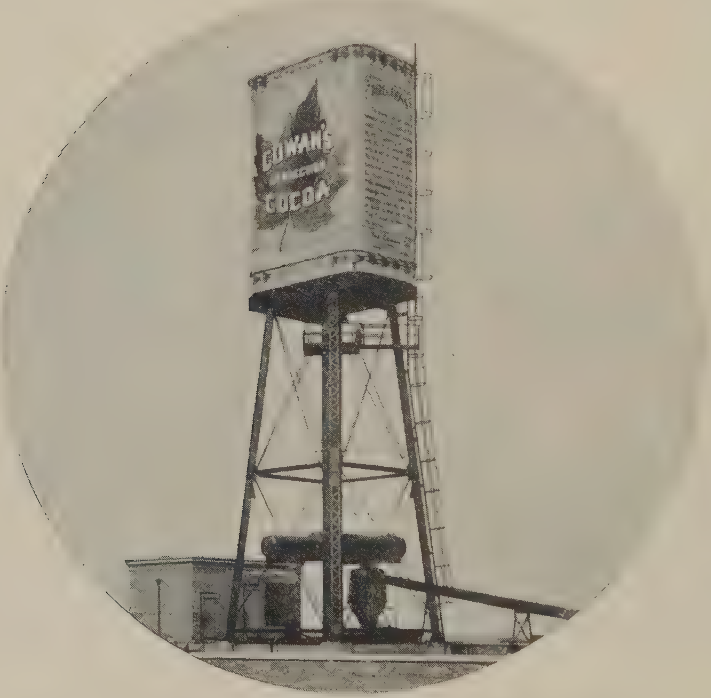
(h) **"Sniping"** refers to promiscuous use of small signs on fences, stones, trees, barns, buildings, walls, telephone poles, etc., by irresponsible persons. Such signs include paper, cloth, and signs made of tin which are tacked on. These signs, when actually hand-painted in this manner, are known as "daubs."

Accordingly, roadside signs, painted barns and fences, "snipes" and "tackers" are not outdoor advertisements in the strict sense of the word, because their location, use and conditions are not regulated by the experience and good taste of the governing bodies of the industry, and as a result they can best be characterized as eyesores. Due to the efforts of the Outdoor Advertising Association of America, all progressive cities have laws prohibiting such advertising.

(i) **Sprinkler Tank Advertising**—Another form of Outdoor Advertising that is receiving some considerable attention is that shown in Fig. 10. The photograph shows a sprinkler tank built by the Horton Steel Works Co., Ltd., Bridgeburg, Ont., for the Cowan Co. of Toronto. This is built in the shape of a standard cocoa tin. Some sprinkler tanks have been built in the shape of flour sacks, milk bottles, etc.

(j) **Street-Car Advertising**—This is another form of advertising of a semi-outdoor nature that is growing in favor with many advertisers. It is a much more effective medium in the winter than in the summer months. This is accounted for by the larger percentage of street-car riders during the colder seasons. However, taking the year through, the street-car is an excellent medium for presenting to the public eye, information about useful and needful products.

It is obvious that the street-car cannot very well take the place of the newspaper in the advertising field when space is needed to advertise a large number of articles or produce. It would be difficult to list in a street-car card, a thousand and one products of a Loblaw Groceteria advertisement, a Liggett drug specialties advertisement, or a Russill week-end hardware bargain advertisement. It is also true that, where it is necessary to educate the public to the inherent value of various types of products, the newspapers and magazines hold an important place. They circulate largely in territories lacking in street-car facilities, and are read by people who seldom use street cars. It would be very difficult for street-car advertising to create an immediate demand for a product, or products, which a merchant received today and had to dispose of tomorrow at bargain prices. It is not intended that a street car advertising card should do this. However, we know of no other medium that can excel the value of street-car advertising on a cost per reader basis, especially in urban localities, when it comes to keeping one's name ever before the great street-car riding public. Like poster panel and painted bulletin displays, street-car advertising is ever telling the general public the merits of many standard nationally-advertised products, and many firms can vouch for increased business through its use.



Courtesy Horton Steel Works Co., Ltd. *Copyright Horton Steel Works Co., Ltd.*

Figure 10.—Effective use of a sprinkler tank as an advertising medium.

The question for advertisers to decide is how this kind of medium may be best fitted in with their general or local campaigns. In some instances it will pay to use street-car cards alone; in other cases it will be found more effective to use both the newspapers and the street-cars; in other instances newspapers only. It all depends on the product and what market is to be developed. The same argument applies to posters. Each medium has its own special appeal; and rightly used adds to the effectiveness of any selling campaign.

Size of Street-Car Cards—A street-car card is 11 inches high by 21 inches long. The area is therefore 231 square inches, equal to half a newspaper page. The Canadian Street-Car Advertising Co., Limited, Montreal, Toronto and Winnipeg, to whom we are indebted for the several fine examples of colored street-car cards shown herewith, own practically all the space in the cars of Canada and Newfoundland. Approximately 3,000 cars in Canada carry street-car advertising. The estimated car-riding population is 2,700,000 per day. (Figs. 2, 3 and 4.)

Copy for Street-Car Cards—That we have seen poor as well as good street-car advertising cards is not disputed. However, through the service and advice rendered advertisers by the street-car advertising companies, the good cards predominate. Street-car cards must first attract attention. This may be accomplished by a striking illustration, an effective arrangement of color, or other attractive display. A picture of a hat done up in natural colors on a street-car card will tell a prospective customer more about it than thousands of words.

One of the important features of street-car advertising is that it allows the use of colors, and everyone will admit that color attracts and holds attention. In fact, color is today one of the dominant selling factors. An advertiser is anxious to show his products and packages in their actual colors.

Another argument for this medium of advertising is that all that is necessary, and all that can be remembered, may be told in a few words and by illustration on a street-car card.

Copy for street-car cards should, of necessity, be brief. A statement that excites the interest, creates a desire to know more, and the mind begins at once to work upon the problem. A street-car advertisement should, therefore, create interest in a product and start up a train of thought that will fix the product in the mind. Vital statements are seldom forgotten, and it is up to the ad-writer to discover what vital thing may be said that will arouse reader interest. "Let the Gold Dust Twins do Your Work," is a vital statement. The mind of the housewife who reads it immediately conjures up pictures of the weary round of household toil, and welcomes in her heart the offer of relief. Such a statement coupled with a colored picture appropriate to the occasion, doubles the effectiveness of the advertisement.

Many advertisers get extra cards printed for the stores. A street-car card in colors in a window display is a link-up with the advertising in the cars.

Street-car advertising may be bought for one city, a group of cities, or a contract may be made covering the cities and towns in Canada where street-cars operate, and on a national contract a liberal discount is allowed.

Street-car advertising companies maintain very extensive advertisement service departments, and they are able to supply a colored, illustrated card for nearly any class of business on short notice. These cards are ready for the dealer to place his message and name on and are supplied at a very reasonable cost.

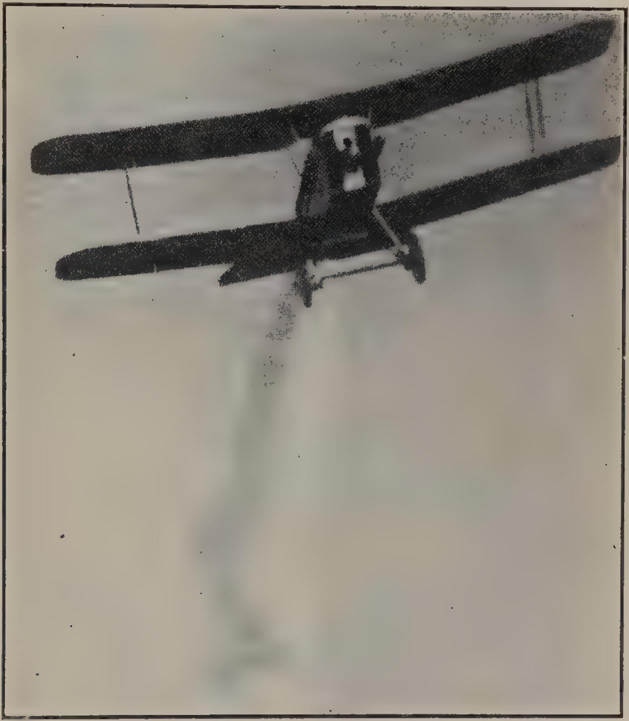
(k) **Advertising on the Sky**—Another form of advertising and one coming under the outdoor classification, is that of "Sky Writing."

We are indebted to "Gas Logic," New York, for an able description of this kind of advertising. Some time ago this publication referred to the work of the Sky Writing Corporation of America and stated in part as follows:

> "It's just like leaving the office and taking a cab, you get so used to it, you know," said Capt. George Alexander Lingham, celestial writer for the Sky Writing Corporation of America.
>
> "Just as you and I, despite our having learned the same rules governing good writing, each develop a distinctive style suited to our own personality, so pilots differ in their method of sky writing. Some use an instrument which draws exactly what the machine's swoopings and circlings are forming. Some like to count—'One, two, three, four seconds this way, turn two.' But as there is an astonishing number of gauges, meters and dials to be watched, besides the sun and the wind, other pilots prefer to make their filmy inscription without the aid of instrument or timing. After much experimenting, they declare, 'You learn to do it like writing your signature with your eyes shut, just sensing it.'
>
> "According to this authority, 'ten thousand feet is usually the height where the air is steadiest, and flying at one hundred and thirty to one hundred and thirty-five miles an hour, you can climb that high in about fifteen minutes.'
>
> " 'If you have a very long inscription or one with letters difficult to write, you stagger them,' says Captain Lingham. 'In 'LUCKY STRIKE', for instance, you write the 'L' higher in the air, the 'U' lower, the 'C' higher again. If you write on the same level, you can see only a part of the letter previous, but if you stagger them, you can see two or three letters of what you have done. On the 'K' of 'LUCKY' you can see the 'LUC'. The trick in sky writing is to get a straight line, and make the other letters the same size; once you have started off you can see the other letters. Personally, I think the 'L' should be a little longer than the others, because it must last longer. Capital letters range between three-quarters of a mile and a mile high; script letters from three-eighths to one-half mile."

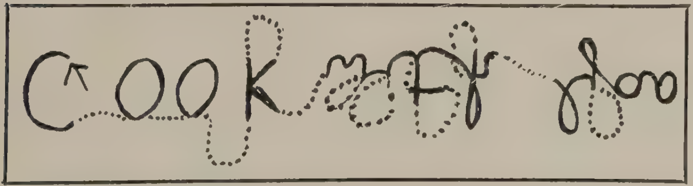
It was stated that the two words mentioned would take about 7 minutes to write and the eleven letters would stretch approximately six and one-half miles. It is also stated that the fluid with which the messages are written against the sky is a white smoke formed by a combination of chemicals which generate 250,000 cubic feet of smoke a second. The smoke-producing apparatus is built into the fuselage of the machine, and the smoke, controllable by the fifth of a second by operating a lever, leaves the machine through a jet in the extreme rear.

Sky writing has a place in the advertising field, but it is out of the sphere of the ordinary small advertiser. It holds a certain place in the scheme of advertising development and for this reason a brief description is here given for the benefit of our students.



Courtesy "Gas Logic," New York

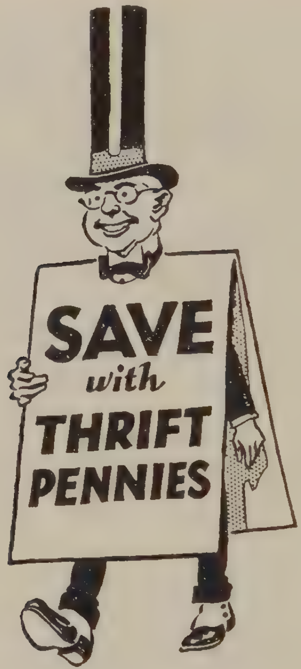
Figure 11.—Sky Penman writing with ink flowing 250,000 cubic feet a second.



Courtesy "Gas Logic," New York

Figure 12.—"Cook With Gas"; Drawn for "Gas Logic" by Captain George A. Lingham, a "Sky-writer." Arrow-head shows where he would start to write his messages. The dotted lines show where he would be out of sight to us on terra firma. Hold this page upside down and read it before a mirror.

(1) **Sandwich Boards as Advertising Mediums**—No doubt everyone is acquainted with this style of advertising, although possibly not familiar with the term "Sandwich Boards." This type of advertising is another one in the outdoor classification. It is characterized by a man walking the streets carrying two display advertisements, one in front of him and one at his back, both borne on his shoulders by straps. (See Fig. 13.)



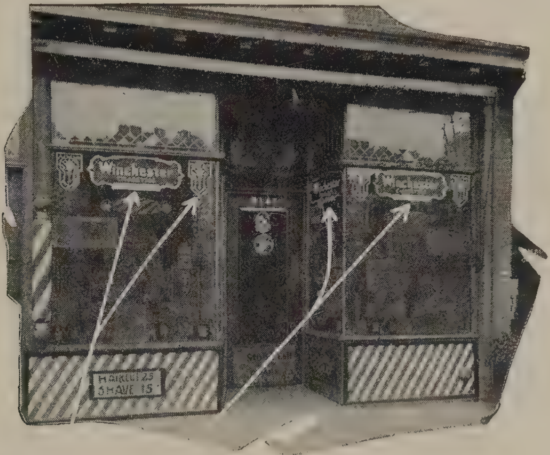
Courtesy "Thrift Pennies"

Figure 13.—Sandwich board advertising

Special announcements, bargain sales, and like advertisements, are usually displayed on boards of this kind, and the person carrying the outfit is supposed to keep as near the big crowds as possible in order to attract their attention.

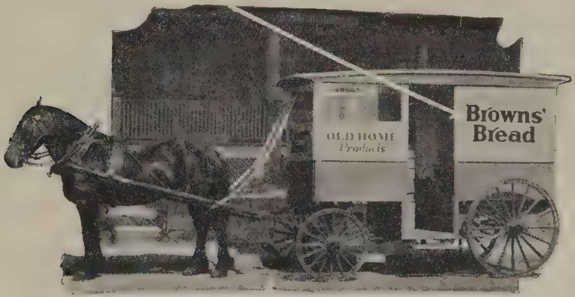
What is said and the way in which the announcements are displayed, largely determines the effectiveness of advertising of this kind.

Decals as Advertising Mediums—This is a form of advertising that in reality comes under the Supplementary Classification of Commercial Signs, Section D, Lesson XX. It is an exceedingly practical means of advertising in the form of window signs, wagon name signs, name plates, etc. By courtesy of the Canada Decalcomania Co., Ltd., Toronto, we are enabled to illustrate some effective ways of using Canada "Decals" in an advertisement. (See Figs. 14 and 15.)



Courtesy Canada Decalcomania Co., Ltd.

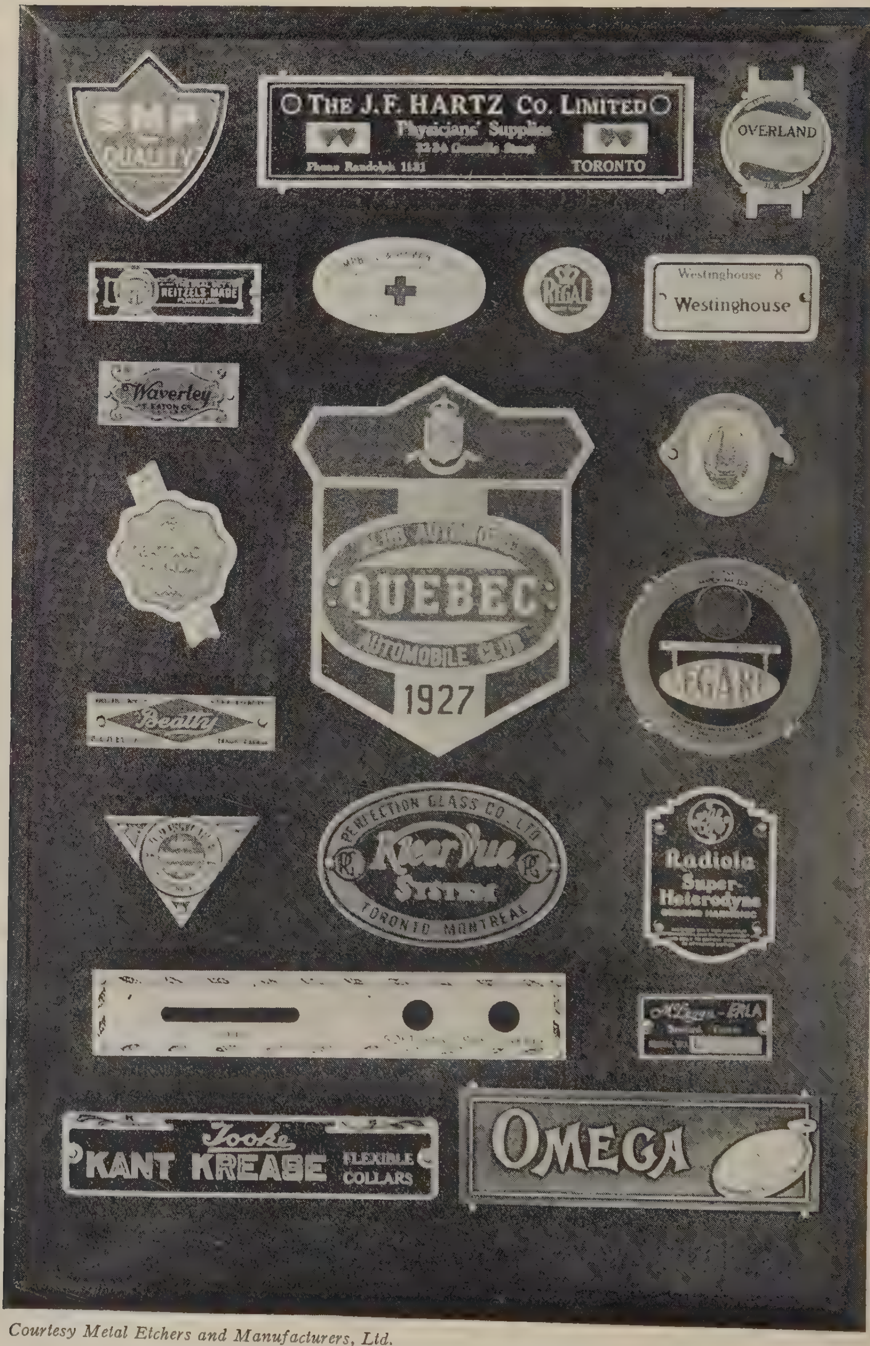
Figure 14.—Window signs and window decorations constitute a very popular use of Decalcomania Transfers.



Courtesy Canada Decalcomania Co., Ltd.

Figure 15.—The delivery wagon made an advertising asset by use of Decalcomania Transfers.

Name Plates—While the small metal name plates usually seen on machines, appliances, etc., have not always been looked upon as advertising media, nevertheless when properly designed and attractively enameled, they become very useful in this direction. Name plates deserve a little attention from the advertising standpoint, and when given due prominence on the goods on which they are displayed, cannot help but be effective reminders of the manufacturers' product. Fig. 16 illustrates a few outstanding and attractive name plates reproduced herewith by courtesy of Metal Etchers & Manufacturers, Ltd., Toronto.


SMP
QUALITY
THE J. F. HARTZ Co. LIMITED
Physicians' Supplies
TORONTO
Phone Randolph 1181
OVERLAND
HEITZELS MADE
REGAL
Westinghouse 8
Westinghouse
Waverley
QUEBEC
AUTOMOBILE CLUB
1927
Beauty
REGAL
PERFECTION GLASS CO. LTD.
KlearVue
System
TORONTO MONTREAL
Radiola
Super-Heterodyne
Tooke
KANT KREASE
FLEXIBLE COLLARS
OMEGA

Courtesy Metal Etchers and Manufacturers, Ltd.

Figure 16.—Showing how name plates can be made effective means of advertising.

EXAMINATION QUESTIONS

Lesson XX.

1. What is your opinion of radio advertising broadcasts?
2. Why cannot anyone be a success as a radio broadcaster?
3. Name some of the requirements of a good poster.
4. On a sheet of paper, 12 inches by 25 inches, lay out a suggestion for a poster advertising Baked Beans.
5. On a sheet of paper 11 inches by 21 inches, lay out a suggestion for a street-car card advertising thrift through the use of a savings bank.
6. Write a suitable radio announcement not over fifty words describing a special silk sale.

ADVERTISING

General Course

Test Paper No. 14 Lesson XX

SUPPLEMENTARY ADVERTISING—PART II

1. Do you think that the use of the radio as an advertising medium is worth the cost entailed? Why do you think so?

2. Write out a suitable 100 word radio announcement calling attention to the value of LIFEBUOY SOAP as a safeguard to the family health in the home.

3. What is a sponsored programme?

4. (a) Of what value is outdoor advertising? (b) Who could most profitably use it? (c) At what point in the campaign can outdoor advertising be most judiciously used? (d) What form of outdoor advertising do you think pays the best, and why?

5. Why should care be exercised in preparing copy for posters, painted bulletins, electrical spectacular displays, street-car advertising, and other forms of outdoor publicity?

6. Name some of the requirements of a good poster or street-car card.

7. Write and lay out a suggestion for a 24-sheet poster panel in which you will advertise a new brand of laundry soap. Use a sheet of paper on which a miniature poster at least 12 inches by 25 inches can be drawn. Do the best you can in the matter of display, balance and proportion. Use crayon to color the various portions needing it, or suggest the colors to be used.

8. On a sheet of paper large enough to take an 11-inch by 21-inch street-car card, design and lay out a suggestion for such a card in which you will advertise a new brand of men's collars. Make up your own name for the collars, and imagine you are making an appeal to the public about them.

9. Suggest a way in which a retail merchant could profitably use a poster advertisement in his own neighbourhood, and state what wording you would suggest for the panel.

10. Write out a series of six titles suitable for poster panels advertising Shaw's Business Schools.

Lesson XXI.

SUPPLEMENTARY ADVERTISING—PART III.

Classifications

15. Samples.
16. Advertising Novelties.
17. Window Displays.
18. Circular Letters.
19. Miscellaneous.

15. Samples as Advertising Mediums—This is a form of direct advertising that has much to commend it. Many firms have used samples effectively in the introduction of new products.

The kind of sample to give should be determined by the nature of the product itself. Each sample, such as in the case of foodstuffs, should be in size sufficient to allow for its proper and liberal demonstration. It may be a miniature package of the product itself, or it could be, as in the case of carbon papers, an exact-size sheet or two for practical trial.

The manner in which samples should be given is a most important phase of the problem. Haphazard and indiscriminate methods of distribution should never be tolerated. Sample-giving should be part of a well-defined advertising campaign. They should be distributed wisely and in a way or manner that will cause the recipients to long remember the occasion and product.

Door-to-door sampling has proven an expensive proposition to some concerns mainly because of the lack of a pre-arranged delivery and demonstration policy. The most effective sampling of this kind is that accompanied by a demonstration of the usefulness of the product, and every sample so distributed reaches the person to whom it is intended. One firm made a success of its door-to-door sampling campaign because the distributors in many of the instances succeeded in obtaining entrance into the kitchens of the homes visited, where practical demonstrations were carried on.

The coupon system is another method of introducing samples. Many national advertising campaigns for food products, toilet preparations, soaps and kindred articles, are planned to include a coupon in each magazine or newspaper advertisement. In reviewing a recent issue of one national magazine, 42 advertisements were seen with sample coupons attached. There were about 39 other advertisements to which coupons were attached offering delivery of free pamphlets, booklets, and other literature. Some firms require a nominal sum of a few cents to cover the postage on samples, or to show that there is good faith on the part of the person answering the advertisement.

An occasional inclusion of a sample along with a customer's grocery order, is another effective method of giving samples.

The Proper Time to Give Samples—When samples are to be part of a national or local advertising campaign, they should never be sent out until the newspaper or general advertising campaign has been under way for some time. It takes time for the average reader to become aware of the existence of a new product, and until the proper time samples should not be distributed.

16. Advertising Novelties—Only the most experienced advertisers are able to use advertising novelties effectively. Such novelties may partake of the form of pocket knives, wallets, combs, memo books, blotters, small rules, guide books, yard sticks, pencils, pens, whistles, fans, clothes brushes, whisks, purses, puzzles, work caps, aprons, shoe horns, key rings, diaries, calendars, etc.

In the distribution of novelties the success of any plan will depend on the way it is carried on. To simply hand out novelties in the manner we sometimes see it done at fairs and exhibitions, that is, distributing to every person and without any prearranged plan, only leads to serious loss.

Remember this—an advertising novelty of merit is one which constantly reminds the person using it of the advertiser's business; otherwise it becomes ineffective as an advertising medium. A calendar may be made doubly effective if sent out to customers accompanied by a letter of appreciation of the patron's dealings with the firm.

Novelties, if used at all, should be appropriate and timely. A novelty at Christmas time is more effective, as a rule, than one sent in July. A nicely-designed blotter on which is imprinted useful information, business data, and calculation tables, is much more effective than one merely showing the firm name. The data should be appropriate to the recipient's business or profession. Large sums of money can be lost through the wrongful and unwise use of novelties and great care should be exercised in employing them.

17. Window Displays—"You may be all right inside but a gloomy exterior will tell nobody about it," said one of our sages, years ago. This might equally be said to apply to a man's business establishment. He may have the finest of interiors in the way of store layout, and be possessed of attractive interior displays, but if he has not an equally attractive display window no one will know anything about the interior.

Another has said, "Our store windows are our outer garments. As we clothe ourselves in keeping with the opinion which we wish others to have of us, so should we dress our public displays in a manner to win favorable attention and confidence."

"I wish I could get as big returns from other forms of advertising as we get from the money we put into window displays," said a successful manager some time ago.

Another has said, "The attractive, well-displayed and carefully-planned store window yields direct and immediate returns." Good window displays are one of the biggest assets a retailer can have, but unfortunately this wonderful business-developing possibility is often sadly neglected.

A poorly-dressed window, like a poorly-prepared advertisement, breeds distrust. But the carefully designed window display not only expresses the confidence of the store in itself, but develops confidence in the mind of the passer-by.

The making of successful window displays is a science. There are men who have studied the profession for years, and in return receive high salaries for the effective work they are able to do. But this ought not to lessen the interest of students of advertising in the value of windows and window displays.

It should be a part of every advertiser's policy to insist on his store windows having equal attention to that given the general advertising. "The window display is the world's greatest advertising medium," said Mr. S. C. Rieser, Chairman, Window-Display Committee, American Gas Association, "for the simple reason that the display of merchandise is the greatest aids to sales known to men. Since the days when laden caravans trekked their dusty way across the deserts, the merchants of the world have realized the value of display. The bazaars of Beirut, Bagdad and Teheran were the show windows of the ancient world. There, the spicers, the jewelers, the weavers, the rug-makers -all found that HE SELLS MOST WHO SHOWS MOST. The value of display is as great today as it was then. The chief difference is, however, that the whole subject is complicated by the ceaseless, endless hurry of the present age, by the competition of rival merchandise, and by the complexity and multiplicity of rival interest which the modern world has to offer."

"The latest displays use both color and motion to produce outstanding beautiful and attention-compelling designs," says this same authority, and in furtherance of the idea again states, "Showmanship, added to the essentials I have outlined above, makes people say not 'What a clever window!' but 'let us buy that merchandise'! This then, is my outline of the use of window displays as an advertising medium. To recapitulate, the successful use of window displays as an advertising (or selling) medium requires:

The establishment of an objective.

The selection of details calculated to achieve that objective, together with the rejection of irrevelant details.

The arrangement of those details so as to produce a unity of effect.

The infusion of showmanship into the whole in order to get the desired reaction from those at whom the display is directed.

The desired reaction is, of course, the purchasing of the merchandise displayed. In conclusion, it is well to remind you that the purpose of window displays, the whole reason for our commercial existence, is to sell."

18. Circular Letters—The writing of circular letters for the purpose of developing business is as equally an art, as is the production of any high-class and effective advertising copy. Not everyone is able to write letters that sell goods.

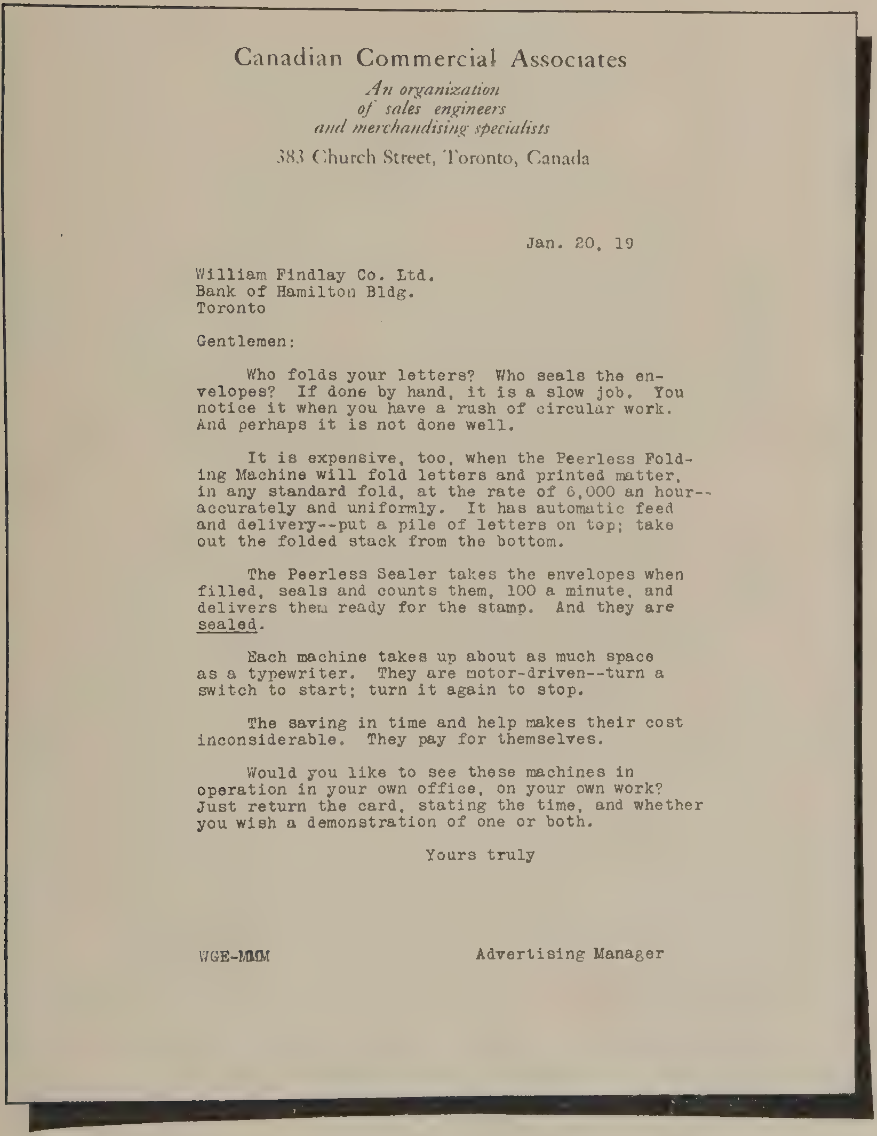
We have been told that the world would lose nothing if three-fourths of the printed or processed letters that are mailed every day, were dumped in the ocean unopened. Possibly there is a great deal to be said in support of this statement. However, we do know that there are far too many letters reaching the waste-paper basket than there should be.

Much of this great waste may be attributed, not to the general lack of appreciation of good letters, but to the writers' ignorance of what constitutes a good attention-attracting and interest-arousing letter. After all, business letters are but a form of advertising. When we send out a letter it is our desire, as with other forms of advertising, to make favorable impressions. We want the readers to approve of our efforts, and we want them to see things as we see them about the goods we have for sale. Isn't that just what we want our advertising to do?

Much of the failure to obtain results through letter writing is brought about because we put too much of the "want the reader's money attitude," into our efforts. We want your order; we want your business; we want your help; your subscription; your everything else. People get tired of the ceaseless and endless string of form and other business letters which contain nothing but some selfish appeal or request. Is it any wonder the waste baskets are full?

We want the other man's business, his order, his assistance and all that—that's quite true. The fault with many of us is that we do not go the right way about gaining our objective. If we would right-about-face and go at letter writing from the angle of where the reader is going to benefit from our proposition, more of our letters would be given the attention we should like to have them receive. Sales letters may be improved greatly, but this cannot be accomplished until we learn how to apply the principles of attracting the favorable attention, arousing the interest and creating a desire in the minds of our readers for our goods and services. We should see that all sales letters are informative; that they are alive with mutually-interesting topics; that they talk about something that is of interest and benefit to the reader; that they are sincere and "ring true"; that they are considerate of the reader's time and attention. Our students will find much help in this direction if they will consult A. M. Kennedy's textbook, "Better Letters," published by the Commercial Textbook Company, 383 Church Street, Toronto. Every advertising man and office executive should have a copy of this excellent work. See Figs. 1 and 2 for examples of the "Better Letters" that appear in Mr. Kennedy's book.

We but touch on the subject of sales letters here because their very importance demands the most careful consideration by every advertiser. Sales letters can be made big factors in the development of every worthwhile business, and advertising students are advised not to neglect



Canadian Commercial Associates
An organization
of sales engineers
and merchandising specialists
383 Church Street, Toronto, Canada

Jan. 20, 19

William Findlay Co. Ltd.
Bank of Hamilton Bldg.
Toronto

Gentlemen:

Who folds your letters? Who seals the envelopes? If done by hand, it is a slow job. You notice it when you have a rush of circular work. And perhaps it is not done well.

It is expensive, too, when the Peerless Folding Machine will fold letters and printed matter, in any standard fold, at the rate of 6,000 an hour--accurately and uniformly. It has automatic feed and delivery--put a pile of letters on top; take out the folded stack from the bottom.

The Peerless Sealer takes the envelopes when filled, seals and counts them, 100 a minute, and delivers them ready for the stamp. And they are sealed.

Each machine takes up about as much space as a typewriter. They are motor-driven--turn a switch to start; turn it again to stop.

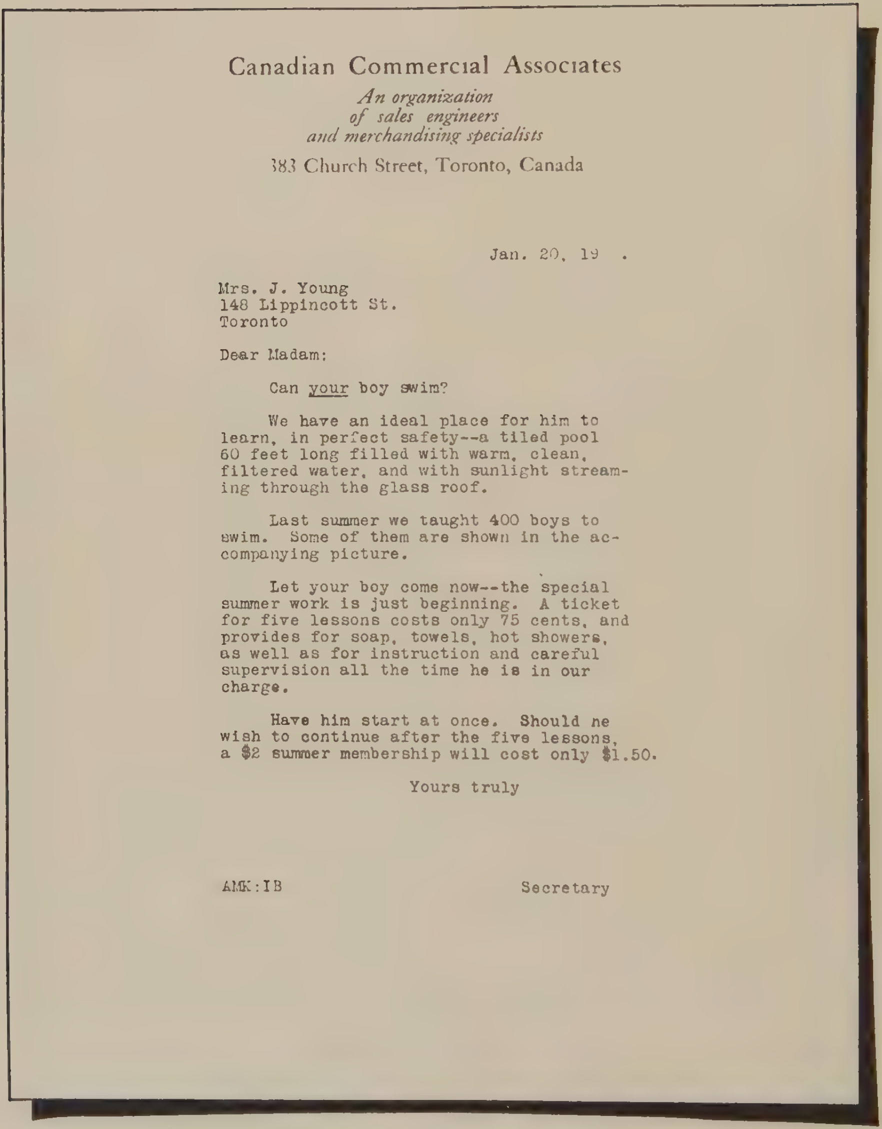
The saving in time and help makes their cost inconsiderable. They pay for themselves.

Would you like to see these machines in operation in your own office, on your own work? Just return the card, stating the time, and whether you wish a demonstration of one or both.

Yours truly

WGE-MMM Advertising Manager

Figure 1.—A letter that would greatly assist in the development of the envelope business.



Canadian Commercial Associates
An organization
of sales engineers
and merchandising specialists
383 Church Street, Toronto, Canada

Jan. 20, 19 .

Mrs. J. Young
148 Lippincott St.
Toronto

Dear Madam:

Can your boy swim?

We have an ideal place for him to learn, in perfect safety--a tiled pool 60 feet long filled with warm, clean, filtered water, and with sunlight streaming through the glass roof.

Last summer we taught 400 boys to swim. Some of them are shown in the accompanying picture.

Let your boy come now--the special summer work is just beginning. A ticket for five lessons costs only 75 cents, and provides for soap, towels, hot showers, as well as for instruction and careful supervision all the time he is in our charge.

Have him start at once. Should he wish to continue after the five lessons, a $2 summer membership will cost only $1.50.

Yours truly

AMK:IB

Secretary

Figure 2.—Another effective letter.

the study of this most interesting and profitable phase of sales stimulation work.

19. Miscellaneous Advertising Mediums:

(a) **The Business Card**—By business cards we mean the ordinary personal calling card carried by sales and business men the world over. That this seemingly ordinary pasteboard business card may be made a profitable piece of advertising, and may become a vital factor in the stimulation of sales, has not apparently entered the minds of many of our otherwise keen business men. However, such is the case, and whenever possible, calling cards should reflect the dignity of the business house they are supposed to represent. In many instances, however, they are cheaply printed on inferior pasteboard. Many printers make the mistake of sending their own salesmen out on the road with business cards of the most inferior grade and very often carelessly printed. This should not be so. The same care exercised in putting out the firm's letterheads should be displayed in the preparation of the calling card. Wedding bristol should be used at all times where dignity and representative character is desired. They should not be covered over entirely with printed matter, although in some instances, depending on the nature of the business, this rule may not apply.

From an advertising standpoint a business card can be used effectively, especially where it is desired that the recipient retain it. Some ways of making these cards effective to this end may be of interest here.

One firm uses the reverse of the card for an almanac or calendar of current dates. Another uses it for useful postal information. Another for calculation tables. Another for the display of a puzzle. One novelty house supplied aluminum business cards, on the reverse side of which were optical illusions that attracted attention and caused them to be retained by the persons to whom they were given. A soiled calling card should never be given to anyone.

(b) **Stationery and Letterheads**—Attractively printed and designed, well balanced and well proportioned letterheads are always representative of the conservative and dignified business establishment.

There is very little difference between the cost of a thousand or more letterheads of a cheap variety and those produced on high-grade bond or linen paper. A firm's letterheads and stationery reflect the character of the institution. Good printing, if done on good paper, is one of the best confidence-inspiring mediums we know of, and no firm can afford to neglect this desirable feature in its business development. Experience has proven that the larger and more representative the firm, the more simple and dignified the letterheads, envelopes and other official stationery.

Like your show windows let your office stationery put on a good front—one that reflects the atmosphere of the heart within, and that commands attention, arouses interest and brings in favorable returns.

(c) **Charity Advertisements**—By this we refer to the type of advertisements commonly run in church social, school, and club entertainment programmes, and like mediums. Whether or not mediums of this kind ever pay the advertiser is doubtful. Sometimes, for policy sake, an advertiser will be inclined to take space in publications of this kind, but we believe the money usually spent in this way could be saved for more effective advertising in other directions. There are many hundreds of programmes published annually. To give advertising to one often means that it must be given to others, until there is no money left for the real development of the business. When annual appropriations are being considered, only sufficient funds should be made available to cover the regular well-defined annual advertising campaign. Then, when solicitors call with some advertising scheme, or ideas of questionable merit, state that no funds have been made available for such purposes. Programmes of any kind should be very carefully considered before accepting them as a means of advertising.

(d) **Show-cards** –There can be no question as to the advertising value of good show-cards, whether printed or hand-lettered. Show-cards are advertisements. They seek to attract the favorable attention of the passerby, and then to direct him to merchandise offered for sale.

Show-cards occupy a very important place in most retail business establishments. They take second place to the attractive display of the merchandise, but nevertheless are a very essential factor in the sale of goods. Good show-cards attract attention. They direct the reader to some advantage to be obtained through the purchase of the goods, or they merely state the price of an article. They may be used in hundreds of different ways to liven up a store's good points. and may be made helpful means of giving store information.

Show-cards should always be well printed, or lettered in an attractive, pleasing manner, on good show-card board. They should never be allowed to get soiled or shopworn. Fresh and bright-looking cards are always an asset to any merchandising house.

There is ample room for improvement in the writing of show-cards, particularly from an advertising standpoint. The few examples shown herewith, illustrate how an ordinary showcard may be made more effective. (See Figs. 3, 4, 5 and 6.)

(e) **Postal Advertising** -By this we refer to the type of advertising commonly seen on the cancellation mark of letters passing through the mails. Many letters carry some form of appeal imprinted by the Postal Department on the envelope when cancellation of the stamp is affected.

(f) **Parcel Wrappers and Tapes** -Another form of advertising, but of doubtful value, although possibly adding to the psychology of repetition, is that of the wrapping paper and tying-tape style of advertising, sometimes used by merchants when doing up parcels.

Advertisements are printed on the wrappers and on the tying tapes. Owing to the objections of many people to carrying parcels and packages on which advertisements are printed, this form of advertising should be carefully guarded against.

(g) **Sidewalk Bulletin Boards**—This has to do with the common bulletin boards which were more frequently seen in days gone by than of late years. These boards usually stood out near the curb of the sidewalk, and advertisements or bulletins were painted or posted thereon. The obstruction to pedestrian traffic makes this form of advertising a nuisance. Bulletin boards neatly placed to the side of a store front have certain advantages if properly handled. Illustrated pictures, usually of a newsy nature with news features changed daily, give such boards a measure of advertising value. However, they should always be kept neat, attractive, clean, and free from objectionable copy.

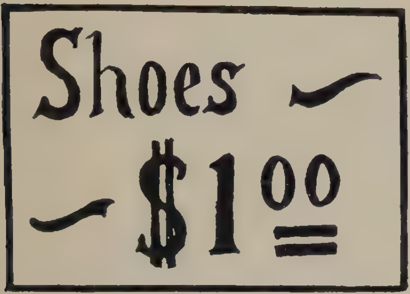


Figure 3.—Showcard lacking in appeal.

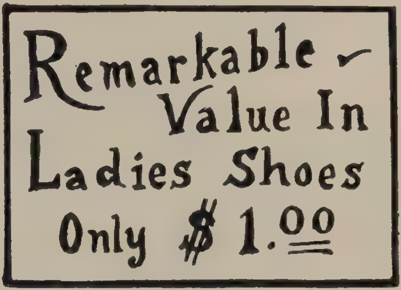


Figure 4.—The same card with the added appeal.

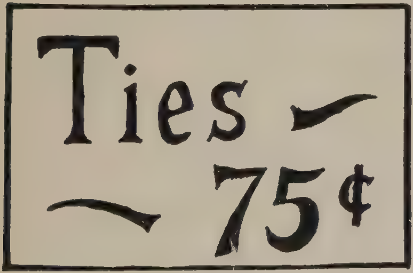


Figure 5.—Showcard lacking in appeal.

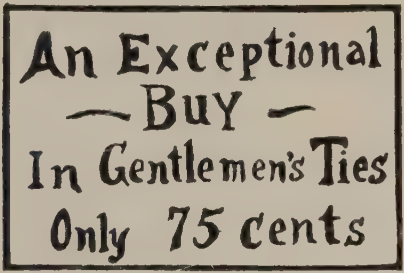
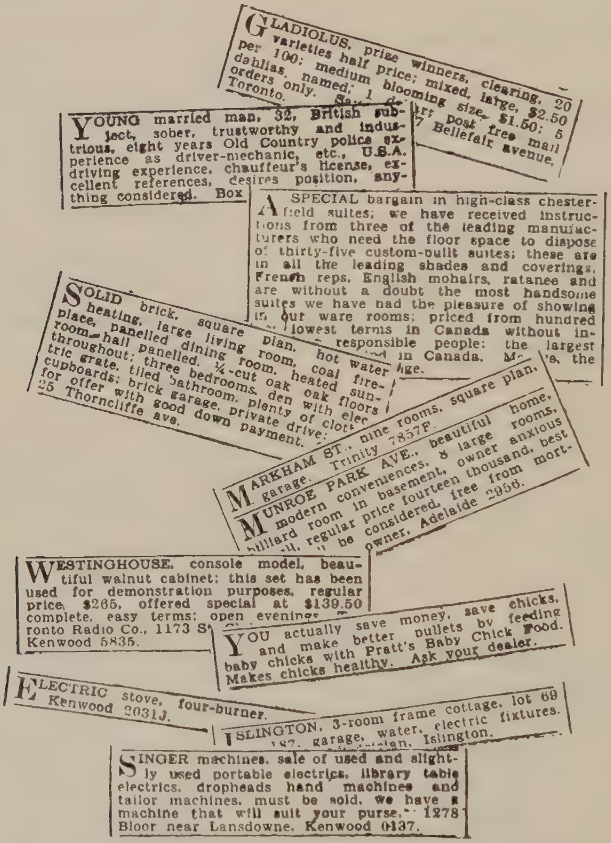


Figure 6.—The same card with the added appeal.

(h) **Classified Advertising**—"The well regulated and representative classified advertising section of a newspaper is one of the most productive and inexpensive advertising mediums in general use." Thus said one of our newspaper men recently. This is quite true up to a certain point. For many kinds of products, services, real estate, professional business cards, want advertisements, and a considerable number of other things, such advertising has paid well, and will always meet certain needs in an advertising direction. However, for the



GLADIOLUS, prize winners, clearing, 20 varieties half price; mixed, large, $2.50 per 100; medium blooming size, $1.50; 5 dahlias, named; 1 d ...r; post free mail orders only. Sa... 7 Bellefair avenue, Toronto.

YOUNG married man, 32, British subject, sober, trustworthy and industrious, eight years Old Country police experience as driver-mechanic, etc., U.S.A. driving experience, chauffeur's license, excellent references, desires position, anything considered. Box

A SPECIAL bargain in high-class chesterfield suites; we have received instructions from three of the leading manufacturers who need the floor space to dispose of thirty-five custom-built suites; these are in all the leading shades and coverings, French reps, English mohairs, ratanee and are without a doubt the most handsome suites we have had the pleasure of showing in our ware rooms; priced from hundred ... lowest terms in Canada without in- ... responsible people: the largest ... in Canada. M... 's, the ...ge.

SOLID brick, square plan, hot water heating, large living room, coal fireplace, panelled dining room, heated sunroom—hall panelled, ¼-cut oak floors throughout; three bedrooms, den with elec tric grate, tiled bathroom, plenty of clot cupboards; brick garage, private drive; for offer with good down payment. 25 Thorncliffe ave.

MARKHAM ST., nine rooms, square plan, garage. Trinity 7857F.

MUNROE PARK AVE., beautiful home, modern conveniences, 8 large rooms, billiard room in basement, owner anxious ...ll, regular price fourteen thousand, best ... be considered, free from mortowner, Adelaide 2958.

WESTINGHOUSE, console model, beautiful walnut cabinet; this set has been used for demonstration purposes, regular price $265, offered special at $139.50 complete, easy terms; open evenings ... ronto Radio Co., 1173 S... Kenwood 5835.

YOU actually save money, save chicks, and make better pullets by feeding baby chicks with Pratt's Baby Chick Food. Makes chicks healthy. Ask your dealer.

ELECTRIC stove, four-burner. Kenwood 2031J.

ISLINGTON, 3-room frame cottage, lot 69 ... 187, garage, water, electric fixtures. ... Islington.

SINGER machines, sale of used and slightly used portable electrics, library table electrics, dropheads hand machines and tailor machines, must be sold, we have a machine that will suit your purse. 1278 Bloor near Lansdowne. Kenwood 0137.

Figure 7.—Typical classified advertisements with and without selling appeal.

introduction of new products, and for advertising the merits and advantages of many products of a competitive nature, it would hardly answer the purpose required of it.

Classified advertisements can be made very helpful when used for the purpose of introducing or disposing of goods that the people look for in the classified sections. However, they should be properly written in attractive and explanatory form if results are to be assured.

The difficulty with a great many people is that they do not know what to say in a classified advertisement. With a few cents to spend they are tempted to condense the life out of an otherwise descriptive advertisement. Consequently, their advertisements fail to bring results. Here is where the classified advertising manager can be of assistance. He should be able to instruct his assistants in the principles of advertising that they in turn will know how to assist the users of classified space in the art of writing more effective appeals. Note the difference in the following classified advertisements. The advertisements in which selling points are freely displayed bring the best results.

(i) **Mailing Cards**—There are a number of minor forms of direct advertising. Among these might be mentioned mailing cards, postcards, return cards and single card folders. (Also see Lesson XIX., Classification II.) Almost every advertiser can use most of these effectively, but, like everything else, unless they are properly designed and executed, they become ineffective from an advertising standpoint. Lesson XIX. has covered this subject fairly well so it will not be dealt with here.

(j) **Packing Case, Box, and Carton Advertising**—Everyone of us is familiar with the advertising quite commonly shown on packing cases and boxes in which goods are shipped. It has a measure of value from an advertising standpoint, and for all it actually costs, it is worthy of consideration.

A few words, maybe the common phrase frequently used by the advertiser, or the trade-mark and name of the product, are all that is required in advertising of this kind.

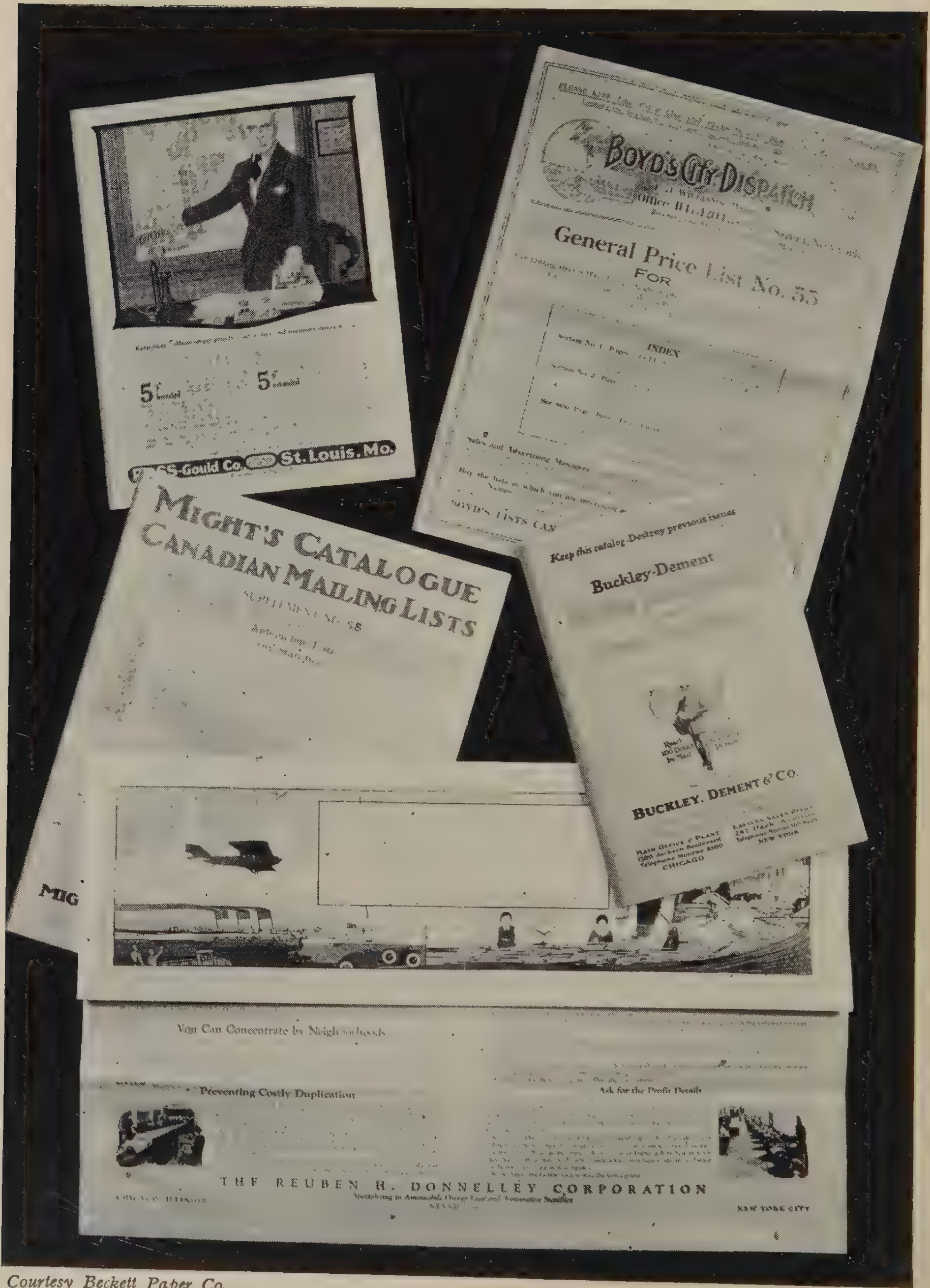
Cartons and packages containing the product displayed on the merchant's shelves, are also effective means of advertising and when attractively lithographed or printed, are readily distinguished and recognized. In fact, the design of a package once selected should never be altered, provided of course, that it conforms with the basic laws of attraction and appeal.

20. Mailing Lists and Their Value—Mr. Carl Richard Greer, the Buckeye Cover Man, in his book on "Direct Advertising," says: "If this book accomplishes nothing more than to bring home to its readers the supreme importance of the mailing list as a basis of any direct mail advertising success, it will have been worth any effort and expense that its production may have involved."

A mailing list is the starting point of all successful direct advertising, and no one should overlook its inherent advantages as a business getter. A good mailing list is essential to every advertiser.

There are a few things essential to the successful use of mailing lists. These can be enumerated as follows:

See that mailing lists are accurate in every particular,—in the spelling, the person or firm name, addresses, etc.


St. Louis, Mo.
Boyd's City Dispatch
General Price List No. 55
FOR
INDEX
Might's Catalogue Canadian Mailing Lists
Keep this catalog-Destroy previous issues
Buckley-Dement
Buckley, Dement & Co.
CHICAGO
NEW YORK
You Can Concentrate by Neighborhoods
Preventing Costly Duplication
Ask for the Profit Details
THE REUBEN H. DONNELLEY CORPORATION
NEW YORK CITY

Courtesy Beckett Paper Co.

Figure 8.—These advertisements indicate the extent of the mailing list industry.

See that the lists are obtained from reliable sources. Quite a number of firms make a business of supplying names of almost all kinds at very reasonable rates. Might Directories, Limited, Toronto, Ont., supply mailing lists of almost all classes of people.

See that there is no duplication of names.

Get the names of people who are most likely to use your product.

See that the mailing lists are revised periodically.

Fig. 8 is a good illustration of the extent of the mailing-list industry. The circulars and booklets represent the advertising of some of the leading mailing list companies.

EXAMINATION QUESTIONS

Lesson XXI.

1. Give an example of where an appropriate advertising novelty could be used to advantage in selling, say Shredded Wheat.
2. Give an example of how you would distribute free samples of your product.
3. Why should one be careful when selecting certain supplementary advertising mediums such as advertising novelties, programmes, parcel wrapping and tape advertising, and such like media?
4. Write a 40-word classified advertisement for a cottage for sale—supposing that the cottage is of solid brick construction, six rooms, water heated, is on the highway, and is very attractive in appearance. The sale price is $6,000.
5. Suppose you are looking for a position in an advertising office. Write a 50-word classified advertisement, stating your qualifications.
6. Of what value to an advertiser is the window display? State in as few words as possible how you would layout a window for the effective display of Sunlight Soap.

Lesson XXII.

ELEMENTARY ADVERTISING

PRINTING AND ADVERTISING TERMS AND ABBREVIATIONS

Their Usefulness to the Advertising Man—The following glossary of printing and advertising terms and abbreviations will be found useful to the student. It is in reality an encyclopaedia, giving the definition and meaning of the terms given to certain things, processes and problems within the advertising, printing and engraving business. This is not a complete list, but contains most of the terms used in advertising and printing.

Ad. or Adv.—Advertisement.

Advertising—Any means or method of display that, when used, will attract attention to a certain product or proposition.

Advertising Agent—Any person or firm who takes charge, or manages an advertising account. One who places advertising.

Advertising Solicitor—Any person who is employed to solicit advertising.

Air-Brush—An artist's tool in the form of a pencil containing ink, and which is applied to the printing surface by means of air pressure. It will apply color to flat surfaces evenly and in any tint or shade desired. Quite commonly used in retouching work.

Afternoon Papers—Newspapers published any time between the hours of twelve o'clock noon and sunset.

Agate—Special name for a certain style of type, 5½ point in size. Agate is also used as a standard of measurement of advertising space—advertising rates being quoted at so much per agate line, there being fourteen agate lines to the column inch. The old method agate measurement gave fourteen lines, set solid, to the inch, whereas the present, or latter day measurement system, gives thirteen lines, set solid, to each column inch of space.

Alley—The passageway or space between two rows of type cabinets in a composing room.

All in Hand—A term used when all the copy matter has been given out to the compositors.

All Out—A term used when the copy or type is exhausted, and it is impossible for the compositor to proceed.

All Up—A term used when the type matter is completely set up.

Aquatone—A planographic printing process invented and patented by Robert John in 1923. See Lesson XV.—Art of Photo-Engraving. Page 188.

Aquatint—A certain process of chemical etching on copper or steel from which can be produced beautiful printing effects resembling fine drawings or sepias.

Ascender—A typographical term used for all Roman and Italic capital letters, and in the lower case letters: b, d, f, h, k, l, and t. It is also used in describing that part of a piece of type which projects above the upper shoulder.

Author—One who composes a book, a writer in general. In advertising practice one who writes the copy or text matter—the ad-writer.

Author's Corrections—Any changes or corrections made in a proof by the author after all the printer's or compositor's errors have been corrected.

Author's Proof—The proof of the printing sent to the author together with the original manuscript, for any changes or corrections after the printer or compositor has corrected typographical errors.

Backing—Term used when filling the electrotyped copper shell with metal to make it solid.

Bad Copy—A piece of copy matter or manuscript that is not easily read.

Base—The piece of wood or metal on which a printing plate is mounted.

Bastard Title—A term given to the short title page sometimes found preceding the regular title page of a book.

Bastard Type—Any piece of type having a face larger or smaller than its regular body dimensions.

Batter—A piece of type or plate that is so damaged that it prints imperfectly.

Battered Type—Damaged type. When battered or spoiled type is shown in a proof, the proof reader's mark is usually an "X".

Bed—The part of a printing press on which the type form is laid.

Ben Day—The name given to the process shading machine used for adding shading effects to line etchings.

Bi-Monthly—A magazine, or periodical, issued every two months.

Bi-Weekly—Any publication issued every two weeks.

Bird's Eye View—A term applied to any drawing having the effect of being made from an elevation.

Black Leading—Covering the surface of the form to be molded with graphite or black lead, as in the electrotyping process.

Bleed—Trimming or cutting the pages of a book, or piece of printed matter, too near to, or into the printed matter.

Blind Embossing—A process of embossing in which there is no printing, the letters or design appearing in the color of the paper.

Black Letter—Any heavy-face type.

Blanket—A woollen or rubber cloth, or pad used on the tympan on cylinder presses in order to give a smooth surface not hard enough to damage the type or plates.

Blank Page—Any page on which there is no printing.

Block—The term used in the British Isles similar to our term "Cut."

B.M.—Bi-Monthly.

Body—The part of a piece of type supporting the face.

Body Type—The style of type face generally used for reading matter in books or periodicals. Usually 14 points or less in size.

Bold Face—Any heavy face type.

Broadside—A large circular, or folder, usually printed on one side only.

Brochure—A pamphlet bound and stitched in booklet form.

B.W.—Bi-Weekly.

Caps—Capital letters.

Caption—The title given to a chapter, section, or page.

Cerotype—Special trade-name given to a form of wax engraving as used for letterheads, business cards, etc.

Caret—A proof reader's mark (∧) used to denote an omission or an addition in the body matter of type.

Case—A printer's type cabinet.

Chase—Frame used for holding type while being printed.

City Editor—An editor of a newspaper that attends to local editorial or news writing.

Clean Proof—Any proof in which but few corrections are required.

Close Matter—Solidly set type matter.

Column Rule—A thin brass strip, type-high, generally used to mark the division of columns.

Column Type—Any type matter one column wide.

Combination Plate—A cut or engraving, part halftone, and part etching.

Comp.—An abbreviation occasionally used for compositor.

Composing—The act of setting type.

Composing Stick—A three-sided tray in which the compositor sets his type.

Compositor—A type-setter.

Condensed Type—Any narrow-faced type.

Copper-Plate—A plate of polished copper on which a design or writing is engraved by hand.

Copy—The manuscript to be set up in type.

Copy Holder—One who assists in the detection of errors in proofs.

Crayon Drawing—A drawing made with a soft black crayon when strong, or impressionate effects are desired.

Cut—Common term applied to an engraving or illustration.

Cylinder Press—A large printing press in which the type form is flat, but the printing is done against a revolving cylinder on which the paper is carried.

d.—Abbreviation used for daily.

Dagger—A reference mark (†), sometimes called Obelisk.

Dash—A plain or ornamental line between type matter. It is also a punctuation mark.

Dead Matter—Type matter that has been in use and is now ready to be distributed. Any type matter that is not to be used.

Deckle Edge—The feathery edge of a sheet on certain kinds of paper.

Descender—A typographical term applied to the letters g, j, p, q and y, and for certain types having large shoulders.

Delete—A mark used by the proof reader signifying to take out.

Distributing—The act of returning set up type to the type cabinet. It is a term also applied to the operation of spreading ink evenly over the press roller.

Dotted Rule—Brass rule (........) used in commercial printing.

Double Dagger—The reference mark (‡).

Dummy—A layout of the material to be set in print and arranged in the order or form it is to appear when completed.

Dupe—Duplicate.

Duplicate—A second set of proofs sent out to the author by the printer.

ed—Every day.

ei—Every issue.

Electro—An electrotype.

Electrotype—See Lesson XIV.

Em—The square of type body 12 points either way. Used as a standard of printer's measurement.

em—Every month.

Embossing—Relief printing by means of dies, the color having been printed before the embossing is done.

Em Dash—A punctuation dash (—) one em long.

En—Half an em.

En Dash—A punctuation dash (–) an en long.

End Sheets—Odd plain sheets usually found inside each cover of a book or catalogue.

Engrossing—Uusually hand designed and executed memorials, certificates, resolutions, etc.

eod—Every other day.

eoi—Every other issue.

eom—Every other month.

eow—Every other week.

Evening Papers—Newspapers published after 6.00 p.m.

ew—Every week.

Extended Type—Usually very broad type faces. Sometimes given the term "fat."

Extra—Special editions of newspapers containing important news.

Face—The printing surface of a piece of type or plate.

Fat Face—Term applied to any broad-stemmed type letter.

Feed—Supplying paper to the press.

Feeders—Persons, or mechanical devices that feed the paper to the press.

Feeding—Act of supplying the press with paper.

Female Embossing Plate—See male embossing plate.

First Form—The form first printed.

First Proof—The proof that is first taken from the type matter. Sometimes incorrectly called a foul proof.

Flat Proof—Prints made from each plate in a color series, using the color in which the particular plate in the series is to be printed, making up the final color arrangement or effect. Sometimes termed process proofs.

Flat Rate—A fixed rate sometimes charged for advertising space.

Folio—Half a sheet of book paper folded into two leaves (4 pages). Page number at top or bottom of each page in the books. A sheet of paper in size 17 x 22 inches.

Follow Copy—When writing appears on copy or proof, typesetter must set up exactly as shown on copy.

Font—A complete assortment of all the different letters or characters of a particular face, or style and size of type.

Form—Type matter set up and locked into a chase ready to be put on to the press.

Foul Proof—The first proof from the press, usually containing many errors.

Foundry Proof—Final proof taken of the type matter before stereotyping or electrotyping.

Frame—Stand or cabinet on which type cases are placed.

Furniture—Material used by printers for making proper margins in type forms, or for filling in blank parts of an advertisement. Usually strips of wood or metal.

Galley—Flat oblong wooden or metal tray used for holding type when composed.

Galley Proof—First proof of work taken of the type as it stands in the galley.

Head Line—The title, heading, or caption at the top of a page or advertisement.

Height to Paper—The length of a type compared with other type. If a piece of type is too short it will not show an impression on the paper, it is termed, low to paper; if too long, it is termed, high to paper.

Imposing—The act of arranging and locking up the type form into a chase.

Imposing Stone—A stone used by printers on which compositors impose and correct the type matter.

Imposition—The act of arranging pages into the order in which they will come when printed and folded.

Impression—The pressure of the type on the paper, or the result of such pressure as regards its appearance.

Imprint—The name, and usually the address of the printer on his production. The name of an advertiser imprinted on an already prepared booklet, folder or advertisement.

Indention—Space left at the beginning of a line of type, as is often seen at the beginning of a paragraph.

Index—The alphabetical list of subjects contained in a book. The ☞ mark, usually termed a fist or hand, by printers.

Insertion—Copy left out by accident, or additional copy. In newspaper work it refers to the number of times an advertisement is to be run.

Inset—Sometimes termed "insert." Two or more pages set in between the regular folded pages of a book. A small picture placed within the borders of a larger one.

Italic—The slanting letter of any face of type.

Job Press—A press on which job printing is done.

Job Printing—A term applied to almost every kind of commercial printing, with the exception of newspapers, books, etc.

Justify—Spacing words and letters in lines of type so that every line will have a uniform length.

Key Plate—The plate used in color work that carries the greatest amount of detail.

Keep Standing—Term used when type matter is to be held up pending further instructions, or for later use.

Kill—Term used when part of copy or composed type matter is to be left out.

Layout—A completed sketch of an advertisement ready for the printer.

l.c.—In proof reading means lower case letters.

Leaded Matter—Type matter with leads or spacing material between the lines.

Leads—Thin strips of metal used to separate lines of type. Pronounced "leds."

Leaders—Rows of dots or dashes used for guiding the eye across the page.

Ligature—Connected letters as fi, ff, ffl, called by printers logotypes.

Line Drawing—Drawings made in line or stipple with India ink, pencil or crayon, as copy for engravings called line etchings, or zincs.

Linotype—The original typesetting machine. The invention of Ottmar Mergenthaler.

Lithography—The art of producing printed matter from flat lithographic stones.

Live Copy—Manuscript ready for printing.

Lithotone—A one-way halftone wherein the printing surface is made up of lines instead of the usual dots.

Logotype—Two or more letters cast together (see ligature). It is also a word on a one-type body. A signature of a firm cast on one body, is referred to as a logotype.

Male Embossing Plate—That type of plate or engraving used for embossing, on which the matter or design to be embossed extends or protrudes above the surface of the plate. The "female plate" has the same matter or design hollowed or bored out so that the male plate may fit into the female; therefore paper or other material pressed between the male and female plates will show the design of the plates in relief.

Make Ready—Making a form ready for printing.

Making Ready—Preparing a form on the press in readiness for printing.

Matrix—The papier-mache impression or mold of a form from which a plate for printing may be cast.

Matter—Set up type.

M.F.—Machine finish. A term applied to certain kinds of printing papers.

Morning Papers—Newspapers published prior to 12.00 o'clock noon.

Mortice—A space cut away from a cut, or engraving, to allow other matter to be inserted.

Monotype—A typesetting machine that casts type individually. Invented by Tolbert Lanston.

MS.—Manuscript; plural, MSS.

Nickeltype—See Lesson XIV.

Nonpareil—Six-point type.

nr.—Means next to reading matter.

Offset—A term applied to impressions made by wet ink of a printed sheet upon the back of the next sheet. It is also the name given to a form of lithographic printing. See Lesson XIV.

Overlays—Thin pieces of paper pasted on the tympan of a printing press to increase the impression to be made by any certain piece of type or body matter.

p.—Page.

Pi—Jumbled or mixed type. Also written Pie.

Pica—Sometimes termed em-pica. A standard of type measurement, one-sixth of one inch, or 12 points.

Point—The unit of type measurement—0.0138 of one inch, approximately one seventy-second of one inch.

Press Proof—Final proof passed by the author.

Proof—A printed trial copy of the type matter.

Proof Press—A special press used exclusively for taking proofs.

q—Quarterly.

Quire—One-twentieth of one ream, or twenty-four sheets.

Quad—A piece of type metal used to fill spaces between words and to fill out blank lines.

Quoins—Small wedges used for locking up a form of type matter.

Quoted Matter—Extracts taken from other sources and placed between inverted commas.

Ream—Twenty quires of paper.

Register—The accurate superimposing of printing plates as in color printing.

Reprint—A second edition of any printed work.

Reporter—A news gatherer.

Routing—The cutting away of undesired portions of an engraving plate that have not been deeply etched out by the acid.

Run in.—In proof reading means to reset displayed matter in the same type as the body matter. It is a term also used when no paragraph is required.

Running Title or Heads—The title repeated at the top of consecutive pages in a book.

S.—Sunday publications.

Semi-monthly—A publication issued twice monthly.

Semi-weekly—A publication issued twice a week.

Screen—The etched glass through which the picture is photographed in the making of a halftone. It is also the term used when designating the fineness or coarseness of the engraving desired. See Lesson XIV.

Script—Any style of type having the letters joined and imitative of handwriting.

Shell—The thin sheet or film of copper that forms the face of an electrotype.

Shooting Stick—The implement used with the mallet when locking up the type forms.

Short Letters—Letters of the alphabet cast with the faces near the centre of the body—a, c, e, m, n, o, r, s, u, v, w, x, z.

Short Page—Pages of a book having a line or more less than its fellows.

Side Headings—Head lines placed in or over the side of the type matter, instead of over the centre.

Side Title—In book binding it is a title shown on the front cover of a bound book.

Signature—A figure placed at the bottom of the first page of each form or sheet of a book, to indicate its order to the binder. The word "Signature" is also used to designate the "form" or printed sheet so marked.

Slug—A thick lead or spacing piece, and usually applied to all leads thicker than three points.

Slur—A blurred impression in printed matter.

Stet—In proof reading means retain crossed out word or letter.

Slip Sheeting—The insertion of a sheet of paper between the printed sheets to prevent the wet ink from offsetting on to the next sheet.

Sm.—Semi-monthly.

Small Capital—Capital letters, but smaller than the usual capitals shown in a line, and often used to give emphasis to a word or phrase in place of using italics.

Solid Matter—Type set without spacing leads between the lines type to type.

Spaces—Short black type, less than type high, used to separate one word from another. Made in various widths.

Standing Matter—Type set up ready for printing, or held waiting to be printed from.

Stereotypes—A duplicate of a printing plate made by taking a casting from a matrix, or mat, of moist papier-mache.

Stick—The metal receptacle used in hand setting of type.

Stippling—A roughened finish given to paper. In printing it is a graduation of light and shade produced by dots.

Stone—The iron or stone table on which a printer imposes his type.

Subheads—Words placed at the beginning of chapters, sections, or paragraphs, to indicate their contents.

Sw.—Semi-weekly.

Take—A portion of copy given to the compositor.

tc—Top of column.

tf—Until forbidden.

Tint Block—A flat printing plate usually used to print a tinted background.

Tooling and Burnishing—Hand treatment of a halftone to produce better results in printing.

tr.—Transpose.

Tympan—Usually several thicknesses of paper on the impression surface of a printing press, at times serving as a basis for overlaying and cutting out to improve the quality of the press work.

Type Height—The standard height of a piece of type, is .918.

Type High—Exactly the height of the printing surface of type.

Type Metal—A mixture of lead, antimony, tin and brass, used in making type.

Typo—A short term for a printer.

Typothetae—An association made up of master printers.

Underlay—Pieces of paper or card placed under type or cuts to give a better impression to the printing.

Upper Case—Capital and small capital letters. The type case that contains capital and small capital letters.

W.—Weekly.

Wrong Font—In proof reading this is a term used to denote that the wrong piece of type has been used. Usually written w.f.

ADVERTISING

General Course

Test Paper No. 15 Lessons XXI and XXII

FINAL PAPER

Note to Student—Since this Test Paper is the last one in the series of fifteen comprising the Course in Advertising, we are going to ask you to take even greater pains than you have been doing heretofore in order to make this an outstanding example of your best work. We want you to feel you are accomplishing a real feat in reaching this point in the study of advertising, and if you apply in actual practice what you have already given us in writing there can be no doubt about our ultimate success in the advertising work. So do your very best with this paper. Study the TEST PAPER carefully. Memorize in a constructive way the points brought out; and review all the papers. Having done this, take your pen and pencil and, with a determination to win, set about answering the following:

SUPPLEMENTARY ADVERTISING—PART III

1. Write and describe an original plan for the distribution of samples of a new brand of *baking powder.*
2. Suggest a way in which an appropriate *advertising novelty* could be used to advantage in creating interest in building products such as lumber, millwork, etc. State the kind of novelty you would use and how you would distribute it. Also write and lay out the wording, or ad, you would use on the novelty itself.
3. (a) Of what value are *window displays*? (b) Should windows be dressed frequently, and why? (c) Suggest a novel and original way for attracting passers-by to a show window.
4. Write a circular letter calling attention to a new line of pipe wrenches and tools.
5. Write a letter to a prospective customer in which you seek to interest him in a *Summer Home Proposition.* We will suppose you have mailed this letter, but have not received a reply within a reasonable time. How would you follow up the matter? Submit a second letter in which you make the further appeal.

6. Look at the letter shown on page 262 of your Discussion Paper. It is addressed to Mrs. J. Young. We will suppose that Mrs. Young took no notice of this first letter and it is put up to you to write her again. How would you word the second letter? If again no reply is received how would you appeal to her in a further letter?

7. Write and lay out new, original and more effective show-cards for the following: (These can be in miniature)
   (a) Ice Boxes—$8.00. (b) Collars—10c. Each.
   (c) Laundry Soap—3 bars 25c. (d) Men's Braces 48c.
   (e) Hats $1.00. (f) Electric Irons—$3.00.

8. Of what use and value are *mailing lists*?

9. As a final test of your knowledge and ability as a copy and ad-writer submit the following samples of your work:
   (a) Write six titles or headings for a series of ads for a new brand of coffee.
   (b) Write and lay out an announcement advising customers of the arrival of a new line of dress goods.
   (c) Write a paid reading ad which is designed to imitate a news item. Use your own subject.
   (d) Write, design and lay out a *mailing folder* in which you attempt to obtain business for yourself as an ad-writer, or advertising agency.
   (e) Write and lay out a 6-inch, single-column ad for DONS CREAMERY BUTTER.
   (f) A grocer finds he is overstocked with ripe bananas. Write and lay out an 8-inch, double-column ad that will sell them quickly.
   (g) Write and lay out a 4-inch, single-column advertisement for a swimming club advising young men to join.
   (h) Write and lay out an 8-inch, three-column advertisement of men's ready-to-wear clothing, using three illustrations and three ranges of prices.

Note—In all the above advertisements be sure to include all the necessary instructions for the printer. Titles, borders, illustrations, copy spaces, type sizes, styles, etc., etc., etc. Do the work in the manner you would if employed in an advertising office.

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